

FRONT: RAJ PANNU • 5 / FILM: CATWOMAN • 40 / ARTS: IMPROVAGANZA • 45

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CONTENTS

FRONT

- 2 Three Dollar Bill
- 4 Life After Gretzky
- 4 Dispatch
- 5 Raj Pannu
- 6 Bob the Angry Flower
- 6 Classics of Western Literature
- 7 Infinite Lives
- 8 Bullfighting

DISH

- 11 Upper Crust Café
- 12 Dish Weekly

MUSIC

- 14 The Operators *780
- 15 Radio Berlin
- 16 Music Notes
- 18 Music Weekly
- 19 Edmonton Musicians Directory
- 36 Klondike stage
- 37 Root Down
- 37 BPM
- 38 New Sounds
- 39 Quick Spins

FILM

- 40 Catwoman
- 40 Touch of Pink
- 41 Spring, Summer, Fall, Winter... and Spring
- 42 Film Weekly
- 44 The Door in the Floor
- 44 Heresy!
- 45 Easy Riders, Raging Bulls/A Decade Under the Influence

ARTS

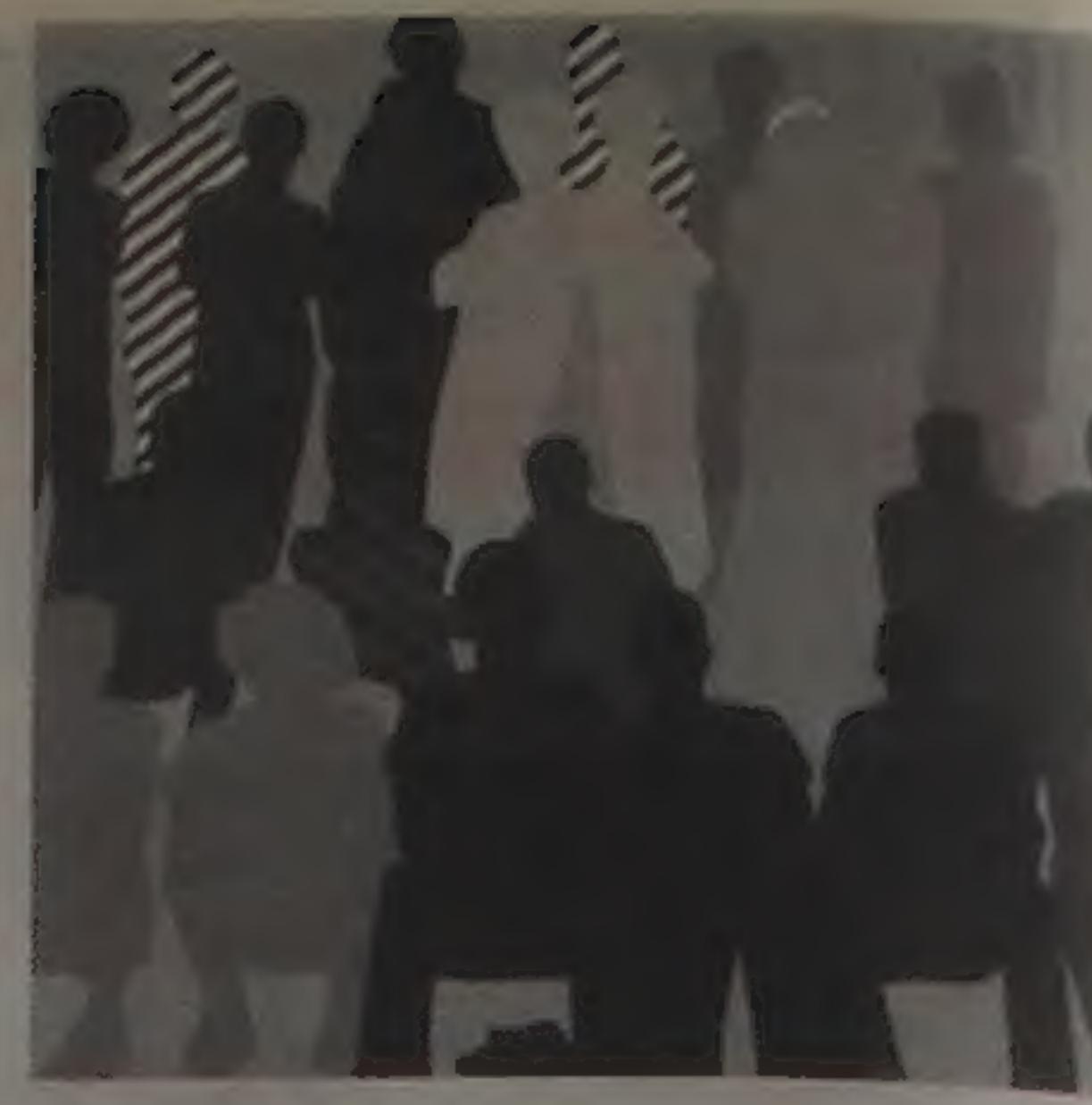
- 45 Improvaganza
- 46 Airport art
- 47 Theatre Notes
- 47 Arts Weekly
- 48 Free Will Astrology

THE BACK

- 48 Events Weekly
- 49 Classifieds
- 50 Alt Sex Column
- 51 Hey Eddie!

ON THE COVER

Back in 1956, *Esquire* magazine ran a famous photo where they rounded up every jazz musician they could find in New York and had them pose for a group portrait on the front steps of a Harlem brownstone. It was such a good idea that we decided to blatantly rip it off, Edmonton-style, to celebrate our annual Edmonton Musicians Directory • 19



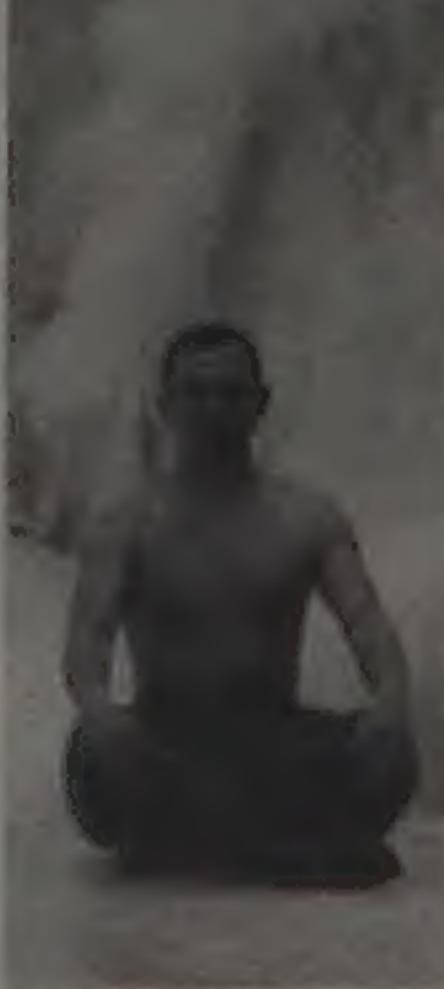
FRONT

I can't think of a better politician to interview this week. Pannu? • 5



FILM

Lord love Ki-Duk: Spring, Summer, Fall, Winter... and Spring • 41



ARTS

Artists Liz Ingram and Walter Jule achieve terminal velocity • 46



three dollar bill

BY RICHARD BURNETT

Comedy without straight lines

I last interviewed American comic Scott Capurro on the eve of his most recent Just for Laughs International Comedy Festival gig back in 1997. That's when we dished Hollywood's "Black Pack" (which consisted of Magic Johnson, Arsenio Hall and Eddie Murphy) just weeks before Murphy dropped his \$5 million (U.S.) libel lawsuit against the *National Enquirer* for that tabloid's eye-popping cover story headlined "Eddie Murphy's Secret Sex Life—His Transves-

tit Hooker Tells All."

This time Capurro and I dish other Hollywood comics. "I was a closeted comic in Los Angeles for three years and I hated it," he tells me over the phone from New York City. "I don't know how [comics like] George Wallace do it without talking about being gay. [Comic actor] Anthony [Clark of the CBS sitcom *Yes, Dear*]—he's queer. I don't know how he does it."

It has everything to do with Hollywood's glass ceiling, of course. And the frustration of out comics like Suzanne Westenhoefer is telling. "If I had gotten famous, gotten my own TV show and then come out—oh my God, then you're like a freaking goddess," she told the *Salt Lake Tribune* last month. "But if you take the risk from the beginning and kind of ghettoize yourself, in their eyes, it's not the same.... If some famous singer who isn't gay says some gay-friendly thing, they'll be on the cover of every [gay] magazine. If they find out Harrison Ford's half-brother or stepbrother is gay, he'd be the spokesperson for the gay community."

don't blame them, because straight or gay, we're so celebrity-driven. They already know about me. 'Oh, Suzanne? She's been gay forever.'

When I repeat Westenhoefer's quote to Canadian comic Scott Thompson, who recently moved back to Toronto from Hollywood he cracks, "Is that her interview for *Bitter* magazine?"

"Suzanne's made a lot of money from gay comedy," Capurro notes. "But I know what she means. She's talking about Ellen [DeGeneres], who came out [after achieving mainstream success]. People think she's a role model, but in the community Ellen's a joke. How about writing a few jokes? I haven't seen celebrities come out more [because] I think within the business it takes away some of your clout."

Does that mean gay celebrities should stay in the closet? "Absolutely," Thompson says quickly. "I recommend it. I'm serious. If you want a career in the world we live in today, then don't come out. What a thing to say. Of course I'm

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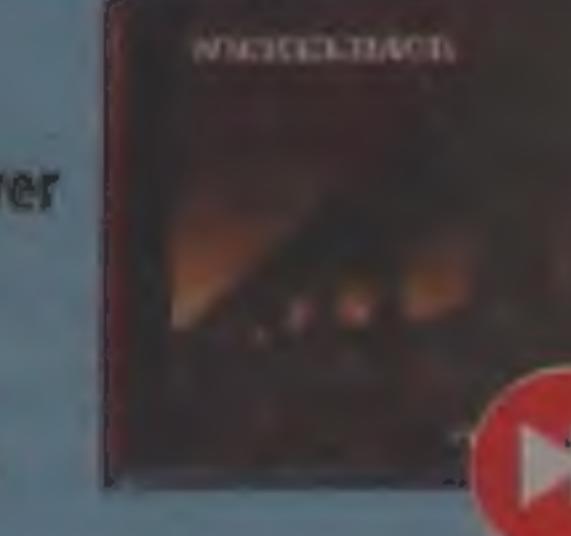
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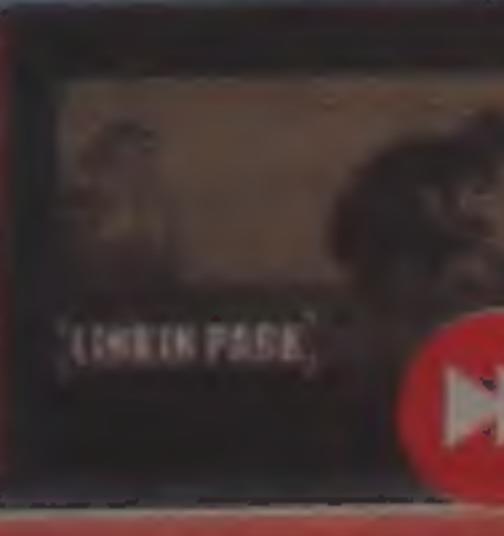
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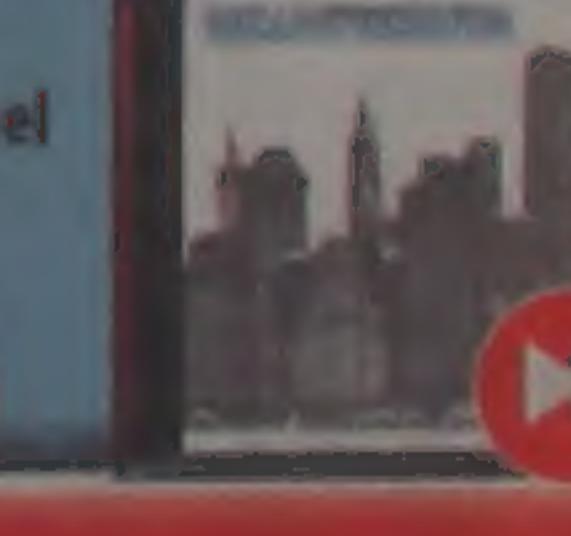
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BY CHRIS BOUTET

And I'm just getting warmed up!

Curse this damnable heat! Seriously, what the fuck is going here? It's been, like, a million degrees outside for, like, five billion years! I thought we lived in Edmonton, Alberta, not in... uh, Hot... town... Kenya! Oh man, it's so hot I can't even slap together a reasonably humourous simile, for God's sake! That's not a good sign at all. You know, if I were you, I'd bail out of reading this article right now and go find a nice Garfield collection to flip through (I recommend his seventh book, *Garfield Sits Around the House*), because buddy, I sincerely doubt it's going to get any better than this. I know it seems hard to imagine, but I really think that I'm going to spend an entire article complaining about the heat.

Oh sure, you might think that my journalistic sensibilities would kick in at this point and stop me from writing something as self-indulgent and uninteresting as an article about the weather. (It's a rule of thumb that you shouldn't write about anything that strangers might discuss during an elevator ride.) And from a logistical standpoint, the decision seems to make even less sense—I mean, for all I know it'll be -40°C and Edmonton will be trapped under a glacier by the time this issue hits the stands, but I can't help it. It's sooooo hot-tahhh. I'm just not built for this kind of weather. It's like every time I go outside, a 500-

pound fat guy falls out of the sky, takes off all his clothes, climbs onto my back and starts sweating. It's oppressive in a way that only a world in which everyone has to wear a big fat guy like a jacket whenever they go outside could be. In fact, I'm fairly certain the Nazis made people do that for a while in the late '30s—and we're not Nazis, are we? Well, I'm not, anyhow. That's why I'm so hot.

But seriously, I'm an Edmontonian; it's cold here nine months of the year. I don't own clothes suited for this kind of unrelenting heat pummeling. Really, the only people who are actually prepared for this kind of weather are those 15-year-old girls who have yet to cultivate a basic sense of shame and who wear bikini tops and mini-shorts everywhere they go. But what about us, the ones who are too old and too not-female to shop at XXI Forever and Garage Clothing? What do I have to wear when God decides he's going to

It's like every time I go outside, a 500-pound fat guy falls out of the sky, takes off all his clothes, climbs onto my back and starts sweating.

try and laser Edmonton off the face of the earth like an unwanted tattoo? Aside from two polo shirts that I'm now forced to endlessly rotate, the lightest tops I own are dress shirts. And until about three weeks ago, I didn't even own a pair of shorts. I don't like shorts. I think they look stupid. But I sure as shit have to wear them now, thanks to God. What a jerk. No wonder so many people don't believe in him.

On the positive side of things, however, we have had a couple of nice periods of severe flooding and a tornado watch or two come through and break up the heat spell. Those have been kind of pleasant—well, except for the part where all the drains backed up

and my toilet was spewing what looked like the bottom of the North Saskatchewan straight up in the air like a fountain. That wasn't so "rad," as the kids say these days. But I guess that's what I get for living in my fancy, dimly-lit basement apartment like some kind of New York millionaire. One cannot live a life of magnificent opulence and dizzying excess such as mine and expect not to be made to pay.

But let me tell ya, right now I'm paying that price—in sweat—to the point where I can't even think about anything else. I mean, there are lots of things I could have written my column about this week: for instance, Gary Hanson, the general manager of West Edmonton Mall, actually had the balls to ask the province for \$500,000 to put towards an ad campaign to assure the world that yes, West Ed is still there and open for business despite a small part of it being mildly flooded. (Oh, well, here you go, Gary! Certainly there's no need for your organization to spend its own money on advertising!)

Or there was that gangland wedding disaster a few days ago in which two rival gangs accidentally held their wedding parties in the same hall on the same night, resulting in a stabbing death and a renewed round of hand-wringing and nervous muttering in the city's major media about those "foreign gangs" and their lack of respect for life. (The Sun was so brash as to slap the front-cover headline "WEDDING HELL" on the story, which, while sensational-sounding, just didn't make that much sense; me, I would have gone with "Two Weddings and a Funeral.") And even aside from all that, it's Festival Time in Festival City, dammit! That's easy copy, just waiting to be puked onto a keyboard and swirled around until a story comes out.

Yes, the possibilities seemed endless, but thanks to this dadhumping heat wave, you got this article instead. If you've got a problem with that, you should probably talk to God. ☺

07/19/04—Honest Mur's

A constantly shifting infoscape, a heaving volcanic terrain of data, a protean world where crackerjack reporting becomes old news right before your eyes; keeping up to date—keeping you up to date—in our whipfast digital universe can be harrowing. Like, a few hours ago, this space had been filled with a poignant story about a friend's missing dog and a corresponding call for assistance; then he found his dog. Just like that, the work of several minutes became as relevant as yesterday's pickle.

Ah, well; screw it. It's my birthday! Yes, my birthday and I'm getting drunk in Honest Mur's. The company's good, but the place.... Well. If you don't know Mur's, it's a real workingman's bar down Bonnie Doon way—their coat of arms features the International Brotherhood of Electrical Workers logo along with the beer mug, pizza and wooden Indian. It used to be cool(ish), but it's somehow gone downhill, or crazy. Walls covered with plain-paper signs advertising rather unspecial specials, some sort of laser-printed photo exhibit ("Do you like this? More to come!") above the urinal... a general atmosphere of not-rightness. I suspect the place may have been taken over, in spirit if not on paper, by their loathsome troll of a karaoke host. That guy's pure poison.

Then again, maybe I'm just reacting to the nature of the day... or of our times. This is a big election year—federal, civic, American and maybe (oh please please please, for the sake of the columnists) provincial—and we've only finished with one. The air crackles with potential heartbreak energy, and the whole universe is a non-actualized Schrödinger's Cat; when we open that box, will the little bastard be gassed or are we going to have to stock up on Fancy Feast? I guess what I mean is, will Bush be re-elected, and will I have to fucking kill myself? The cat thing was just a metaphor, and Fancy Feast is a ripoff.

On the civic side I'm inclined to favor Noce, if only because it's high time the glad-handing grin that walks like a man (and drives like one, too) was retired to the afterlife of fat rabbits, self-propelled Frisbees and steaks that grow on trees. Yes, that's Puppy Heaven; I've got pets on the brain. Political choice, though, is ultimately narcissistic. We want to see ourselves, our will, reflected in our representatives; I'm voting for whoever's wearing a "WWDZD?" bracelet, and I'm still not sure who that is. I need to do some situational research.

Like in my current situation, for example. Standing, half-pissed, in front of Mur's jukebox, having made a ridiculous rookie mistake: plugging in lots of dough before checking out the discs. What would Robert Noce—or Bill Smith, or Tilo Paravalos—do, faced with 12 selections and this shitheap of lousy pop compilations, crap country, "classic rock" and (as usual) enough Creedence for three or four Vietnam-movie soundtracks? Political tip, boys: you can never go wrong with a cut off *Rumours*. —DARREN ZENKO

Bidding adieu to Raj Pannu

Alberta NDP leader steps down, looks forward to life as a humble MLA

BY CHRIS BOUTET

When Edmonton-Strathcona MLA and retired sociology professor Raj Pannu took over as the leader of the wounded and struggling Alberta New Democratic Party in 2000, he knew it wasn't going to be easy. This was a party that had taken a savage beating just seven years earlier, a party that was still demoralized and fractured by the humiliation of going from being the Official Opposition to being completely shut out of the Legislature for the first time in 20 years, thanks to the performance by a surging Liberal party in the 1993 election.

In 1997, then-party leader Pam Barrett succeeded in getting the NDP back into the Assembly, winning the two seats that the NDs still maintain today: Barrett took Edmonton-Highlands, and political newcomer Pannu won the Edmonton-Strathcona seat. Regaining a spot in the Legislature was a major step forward for the party, and all seemed to be going well until 2000, when Barrett had a near-death experience in a dentist's chair and decided to retire from politics. Pannu, as the only other Democrat, was chosen as the one who would direct the rebuilding process, who would bring the Alberta New Democrats back into legitimacy.

Under Pannu's leadership, the NDs have become a little louder, a little more prominent in the voters' eyes. Sure, says Pannu, they're still a two-member caucus, but he feels that while the gains the NDP has made in Alberta since their 1993 defeat aren't as tangible as an increase in seats would be, they've by no means been less meaningful. But after four long years, Pannu announced last Tuesday that it's his turn to step down from the head of the party so he can focus more on serving his constituents in Edmonton-Strathcona and make room for some new blood that will ensure that the rebuilding process continues. *Vue Weekly* caught up with Pannu to discuss his time as leader of the Alberta NDP and his plans for the future. Here are a few excerpts from our conversation.

Vue Weekly: First off, how did you get involved in politics?

Raj Pannu: After I retired from the U of A a few years early in 1996, I was approached by an Edmonton-Strathcona constituency executive to run for the nomination for the riding in the provincial election that was going to be called in a matter of months. I was reluctant at first—you know, my wife had retired from her teaching in 1991, and was hoping that once I retired too, we'd have a lot more time to ourselves to do some travelling,

maybe get around to some research work we were meaning to finish. But over the next two or three weeks, my friends in the NDP persisted in telling me that I should pursue the nomination, and they eventually put so much pressure on me that my wife began to express some interest in it as well. To cut a long story short, I made up my mind, called the party and said, "Yes, I'm going to put up my name for the nomination." I was a latecomer on the scene, showing up only two months before the actual nomination vote, but I ended up winning on the first ballot. Following that, the provincial election was called two months later, and to

leader was to find a candidate in Edmonton-Highlands—the seat that Pam Barrett had resigned—who could for sure win that seat back in the by-election and to become my colleague and a member of our two-member team. That was my task and I was very pleased to get [interim leader] Brian [Mason], who won the

POLITICS

seat, and Brian and I have made a very, very effective team since then.

I was certainly very sad that Pam left; we were set back quite seriously

that is determined to make a difference in the political life of Alberta.

We've accomplished a great deal. The party has become stronger, it's grown both in terms of popular base and membership—just over the last year, our membership has grown by 25 per cent and many of the new members happen to be relatively young Albertans, which was one of my goals to achieve. But as well, it was a goal of mine to make a two-member caucus as effective on the floor of the Legislature as we could possibly make it, to make it a real opposition voice. And by most accounts, we have accomplished

plished these goals reasonably well. One always hopes that one would have done better in the last election, for example, and we didn't, but we retained our two seats and I increased my own support in the constituency substantially. But I had set these goals for myself, to reorganize the party, to help it start growing, to make it more attractive to Albertans, to bring more young people in. So I had accomplished all these goals, and I felt that now it was time for the party to move into the next phase with a new leader, new energy and new ideas. But I'm not going to walk away from the party; I'm there, I'll work with Brian and be part of his team.

VW: It sounds like you're looking forward to stepping back a bit, to working more within your constituency.

RP: Oh yes, I'll obviously have far more time now to spend with my constituents—one of the regrets that I had once I became leader was how I had to ration my time between my responsibilities as a leader and my responsibilities to my constituents. So yes, I'll be freer; I'm already spending more time on the sidewalk, if you will—I've been taking in the Art Walk on Whyte this past week, and that's the kind of experience I love to have. I love to "press flesh," to meet with people and shake hands, and now I have more time to do this. But I also look forward to spending a little more time with my family. One of the great sacrifices that one makes as a politician, and particularly when one becomes a party leader, is that you have to give up a precious amount of time with your family.

VW: So what sort of future do you see in store for the Alberta New Democrats?

RP: I have no doubt that we are on our way back up as a party; we enjoy now a high degree of credibility among Albertans. They may disagree with us on some policy issues, they may not have voted for us in the past, but they certainly communicate to us on a daily basis—not only since my resignation have we been hearing some wonderful things from Albertans from across the province, but we have been hearing a similar sentiment for years now. They value our presence, they value what we do, they know that we can hold the feet of the Klein government to the fire, and that's the job you have as the opposition. And I think that Albertans would certainly be ready to support us again and make us the Official Opposition come next election, and then past that, who knows?

But finally, I'd like to thank my constituents; it's because of them that I have been here for eight years, it's because of them that I've had the opportunity to step into the vacuum as leader, and these past four and a half years have been very eventful years. So I thank them, and I look forward to serving them for another four years should they be kind enough to elect me. ☺



everyone's surprise, including my own, I got elected with a margin of 57 votes [in 1997].

VW: When you look back on the last four years, how do you feel about the job you've done? What were some of your goals going in and how successful do you feel you were in achieving them?

RP: Oh, it's been very demanding, exciting, full of hard work and challenges on a political scene that has Mr. Klein as the premier and I as a leader of a two-member party. My first challenge after getting elected as

by her resignation. The party had been in crisis—remember in 1993, we lost every seat we had, and we had been the Official Opposition for the past eight years before that—so the party's morale was very low.

When parties go through a period of political crisis, they also tend to become rather fractious internally, so that was a real challenge, to try and bring that party back together, and I'm very pleased with what's happened over the last four and a half years: we've become a party that's highly unified, very optimistic and

that, and I'm pleased by that; it took lots of work: planning, strategizing and travelling around the province talking to Albertans, listening to their concerns and trying to incorporate their concerns, visions and dreams into our policies.

VW: Why did you decide to step down?

RP: Well, I've gone into great detail here as to what I felt were some of the challenges I've faced as leader of this party over the past four and a half years—all of this was part of my work plan, and I feel that I have accom-



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Classics of Western Literature by Chris Boutet

This Week: Ziggy

Okay, you know what? Let's just skip the whole pseudo-intellectual English 400 thing I usually try to do in this column and get right to a comic that's been driving me insane all week. So you've got Ziggy sitting at the kitchen table; it's morning, as indicated by his little nightcap and cup of coffee, and beside him to the right is a toaster (and a big one at that, but I'm pretty sure it's supposed to be some sort of depth-of-field thing and not an actual, really big toaster). You with me so far? Alright. So Ziggy's just sitting there, right? And the toaster says, "...Houston, we have a problem!" That's it. Oh sure, Ziggy swivels his head and looks surprised, but other than that, there's nothing.

WHAT THE FUCK DOES THAT MEAN? WHAT COULD POSSIBLY BE FUCKING FUNNY ABOUT THAT, HUH? Jesus Christ, I've never been so angry at a toaster in my life, even that one I had a few years back that said it had big enough slots to toast bagels but then the bagel would get stuck on the way back up and the popping mechanism would start freaking out and making a weird electrical sound until I unplugged it. Seriously, this comic legitimately concerned me when I first read it in the *Edmonton Sun* this past Saturday; I'm not used to being intellectually challenged by the *Sun's* comics page (unless we're talking about *The Lockhorns*, of course, but that's for another week) but for the first time in my life, I felt like I actually wasn't smart enough to get the joke. In a Ziggy cartoon, no less, which is only slightly less sad than being someone who doesn't get bawdy limericks or who has to have their socks safety-pinned to their pants to keep from losing them. It was a

frightening moment.

Since Saturday, however, I've had some time to roll this cartoon around in my head and figure out just what could possibly be funny about it. I suppose that artist Tom Wilson II simply thought that a talking toaster was joke enough. Maybe Wilson just figured the use of a very familiar quote would just kinda sound like a joke, at least enough so that his lack of trying would go unnoticed to the deadened, skimming eyes of the casual reader. Whatever the case, he was wrong. This is just complete fucking shit.

You see, the problem here is that the reader is missing a pretty big piece of the puzzle: what could be the problem that Mr. Toaster seems to be having? Is the toast going to come out too dark? Is the problem too much toast? Not enough toast? Is there even toast in there at all? Or maybe the problem isn't even toast-related, but the toaster is the only appliance in the kitchen willing to speak up. The toaster and the coffeemaker may have finally decided to get divorced and the toaster, only knowing how to speak in space-movie quotes, is reaching out for support in the only way it knows how. There are too many questions, questions that even Ziggy is trying to hide behind his unblinking, unfeeling obsidian eyes.

Anyhow, if you have any idea what this comic could mean, feel free to write me at chris@vneweekly.com. And the next time you run into Tom Wilson II, try to sneak up behind him and hit him in the spine with a hammer. "Houston! We have a problem with my spine not being attached to my brain anymore!" he'll scream. Now that would be a joke that works. ☺



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BY DARREN ZENKO

Tale from the Dark Side

You're going to get enough of this elsewhere, I suppose, but for those of you who were out of town or who maybe have had that operation Liam Neeson got in *Darkman* so that the nerves of your skin no longer convey sense data to your brain... it's been pretty hot, and also humid. "What are you doing playing videogames on a day like this?!" people wearing shorts and sandals would ask as they went off to play Frisbee golf or whatever. "It's gorgeous!" Sometimes, they'd also ask/tell me to put on a shirt.

"What else can I do?" I'd reply up at them from my position on the floor (heat rises!), sweat-stains on the carpet surrounding my immobile body like a salty murder-scene chalkline. Sedentary pursuits like videogames are perfect for days when any motion whatsoever turns your face into a waterfall, your sluggish body into a sticky mass, your ass-crack into an even less appealing place than usual. Thumbs... only move the thumbs.

The problem is, the river of releases dries to a mud-caked trickle in the summer. Yeah, I've got *Driver 3* and *Spider-Man 2*, but what I really wanted to fill those long, bright days of lying still was a big, meaty RPG—like, an old-school 100-hour adventure—and I didn't have a new one handy. Going out and picking something up would have meant putting on pants, so I literally blew the dust off *Knights of the Old Republic*. It was due for a replay, anyway; the whole point of the game is the Light Side/Dark Side thing, and (apparently) you haven't *really* experienced *KotOR* unless you've taken your Jedi adventure down both paths. I'd gone Light on my first playthrough and was kind of excited about choking dudes and shooting lightning out of my hands rather than going up against the Sith forces of Darth Malak with

nothing more potent than happy thoughts and a can-do attitude.

Problem: I couldn't do it. I pussed out. Even though these were just fake digital people on a TV screen—the same five or six people populating the entire galaxy, as it happens—I couldn't be mean to them. Because, really, that's what the Dark Side in *KotOR* is all about; not so much being a diabolical badass as being a fucking prick. "Help me find my hairbrush and I'll give you these 50 space-bucks," some incompetent jumpsuit model would beg, and I couldn't bring myself to highlight the response "Oh, yeah? Well, what if I just kill you and take your space-bucks?" and push the button. It's always "No, no; keep your money. In fact, here's a little extra to get you through this rough patch." The worst I could manage was to be a little bit of a shit, telling Carth to stow it when he'd start nattering about his dead wife or using the Force to skip out on my bills. Frustrating.

I should have known, really; I've always been this way. The only time I'm okay with being evil is when there's no other point to the game (*GTA*, I'm looking at you, you magnificent bastard) or in Japanese RPGs, which are generally so rigidly linear that nothing you can say will significantly alter the outcomes. I've never really minded this until now; playing "good" is just one of the habits I take from game to game, like always using the name "Dengar" or picking green whenever I'm offered any kind of colour choice. But here, it's really a roadblock. What's wrong with me? I thought the Dark Side was supposed to be so much "quicker" and "easier." I've chopped off bag ladies' heads with the blades of a helicopter; why can't I tell some sci-fi asshole to find his own damn hairbrush?

Mostly, I'm concerned for my role-playing future. *Fable* is on the horizon, a game which supposedly features the most detailed and pervasive cause-and-effect system for player choices and behaviour, with play style determining everything right down to a character's physical appearance in old age. It is vitally important to me to beat this nice-guy complex before *Fable* drops, because I want my guy to look fucking kickass by endgame. And so... back to the floor, off with the pants and down to the business of another restart for *Knights of the Old Republic*. This time! This time, I will kick a puppy! ☺

Three Dollar Bill

Continued from page 2

being sarcastic, but it's also true. Be prepared for a truncated career."

As for Capurro, straight folks remember him as half of the gay couple in the 1993 Robin Williams vehicle *Mrs. Doubtfire*. "It was my first film role and Robin helped me get it," he says. "And [co-star Harvey Fierstein] is fantastic. I'd sit in his trailer and we'd talk about gay celebrities. This business is so image-driven. But we don't know anything about these people—how they vote, what they think of abortion. We know nothing and I don't want to know. They're actors. They're boring. Can you imagine talking to Russell Crowe over dinner? He has nothing to say. He's a thug."

Later, when I get my friend, Toronto TV host and stand-up comedian Maggie Cassella on the line, another phone call

to Cassella from Lea DeLaria interrupts our conversation. Lea and Maggie are both performing in Provincetown that evening. "Twenty years ago the boys came here to fuck and party," Cassella says. "There were no women. Then AIDS hit and the lesbians boxed things up. P-town is not as busy [anymore]; we've become quaint. A lot of straight people come here: 'It's like the Vineyard except it's gay!' But it's not. I liked it better when it was just our kind." That kind of attitude has everything to do with society's glass ceiling, not just Hollywood's. If you can't be out in the wider world, then it sure is nice to call someplace home.

Before hanging up, Cassella tells me to say hi to Scott Thompson for her. Which I do. "I insist you call Maggie back and tell her hi for me," Scott cracks.

"I will!" I laugh, and then promptly do. But by this time Cassella and DeLaria have gone to work. So I leave a message. "Scott says hi back! See you in Montreal at Just for Laughs." ☺

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The matador stands, poised, his sword reared back at chest level as far as his arm will allow. The deep red cape lingers along the ground, holding the bull—the matador's nemesis and ally, competitor and partner—transfixed. A dip of the hand, the cape shakes in agreement, bull and matador lunge toward each other. The sword, almost forgotten, slides effortlessly between the shoulders of the beast. Moments later, after a few more waves of the cape, the bull drops for the last time. Three horses appear from the opposite side of the ring, the bull is tethered and dragged out as the matador scoops up his hat to the crowd's applause.

So ends the bullfight, an event so iconic that matadors still hold a place as national heroes throughout Spain and the bull itself takes the place of a beaver or bald eagle as a national symbol. Maybe I've read too much Hemingway, or maybe I just wanted to experience everything Spain had to offer, but the minute I set foot onto the Iberian peninsula, there was one thing on my mind: bullfight.

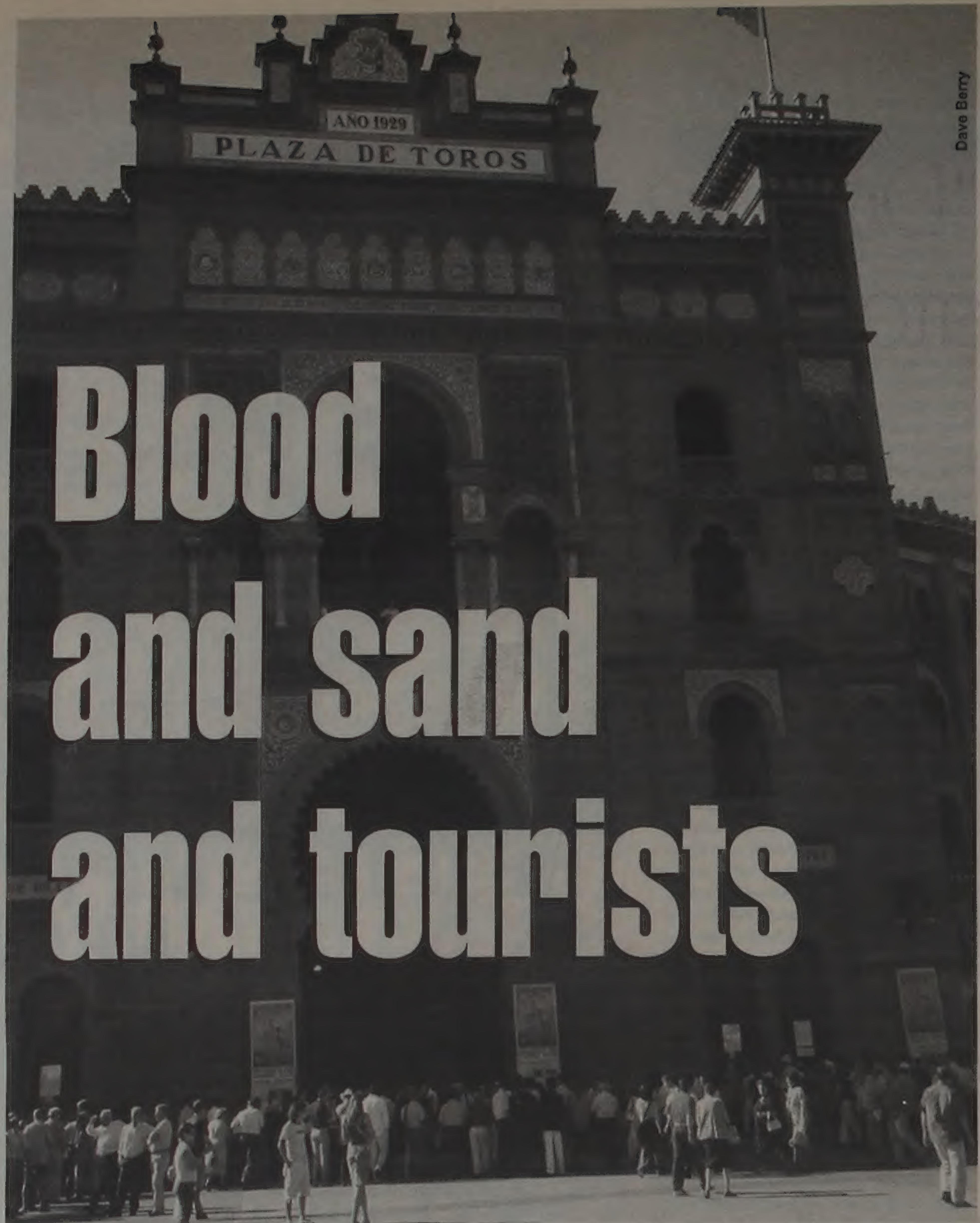
It took a few days of being in Spain—bullfights are, barring special festivals, only held on Sundays—but I finally got my first chance to see a *corrida de toros* in Bilbao. I walked up to the ticket booth with a mixture of awe and anticipation, bought my ticket and raced to my seat, not knowing what to expect but not wanting to miss a minute of anything.

Almost as soon as I got to my seat, it began: two men in feathered hats strode proudly on their horses out of the opposite side of the stadium, towards the booth of the *presidente*, a local official (not necessarily a president, as I found out) who serves as a sort of master of ceremonies for the bullfight. Fitting the half-sport, half-spectacle nature of the entire event, these men have nothing to do with the rest of the bullfight, and, as far as I could tell, serve only to announce that things are underway. Immediately following them came the matadors, the almost mythical stars of the show. Adorned with fabulously bright-coloured, gilded costumes, they strode across the ring with a pomp and arrogance that could only find a home in an event like this. Right behind them are their assistants, the *banderilleros*, who are dressed like slightly poorer matadors, and the *picadors*, who bring up the rear on horseback like Sancho Panza. This procession is followed, rather discreetly, by the attendants who take care of cleaning the ring between each fight, who, though fairly shabbily dressed compared to the others, all still have matching uniforms and all dutifully tip their caps to the *presidente*.

ONCE THE PROCESSION is finished and everyone is safely behind the walls of the ring, save for the first matador and his *banderilleros*, a heavy gate is flung open and out charges a 500-kilogram bull. Dust flies up from under his feet as he runs full-bore toward the centre of the ring, where he stops briefly and lifts his head, striking a proud pose that's almost a spot-on match of the images emblazoned on T-shirts and postcards that choke the country's seedy gift shops.

The bull is only allowed a moment's pause, though, until one of

Blood and sand and tourists



just slightly to provoke the bull. On cue, the bull drops his head yet again and crashes his horns into the horse. As the bull charges forward, the *picador* plunges his spear into the bull—ideally just behind the neck—to soften it up for what's to come. After this, the matador guides the bull away from the horse, the *picador* regains his composure, and once more there are a few waves of the cape, a dip of the spear and the bull crashes into the horse, getting a spear in the shoulders for its efforts.

Another trumpet. The matador again performs a few passes with his cape as the *picadores* are led off and the *banderilleros* collect their *banderillas*, multi-coloured darts each equipped with a barbed hook.

The first *banderillero* takes his position in the centre of the ring. He strikes a pose, holding the darts high above his head and arching his back, and the bull fixes his eyes on his new competitor. The darts twitch in the *banderillero*'s hands, and as the bull begins to start, the *banderillero* rushes forward towards him. The bull rears its horns, the *banderillero* jumps, contorts his body around the horns and plunges the darts into the back of the animal, as close as possible to the spear wounds already inflicted. By this time, even the people in the cheap seats can see blood running down the bull's back. This is repeated twice more before another horn sounds and once again the matador takes centre stage.

By now, the matador has exchanged his purple-and-yellow cape for the famous bright red cape known as the *muleta* and a sword. He takes off his hat to the crowd, drops it in the middle and stands to face the bull. The cape flutters slightly; the bull charges towards the matador. This time, standing his ground, the matador leads the bull halfway around himself with the cape before spinning out in a dervish of cape, costume and bull. The bull comes again, and again follows the cape around the stationary matador. This repeats itself, each with more bravado, until the matador—or, more accurately sometimes, the crowd—is satisfied.

ALL THAT IS LEFT after this is an exchange of swords, an acknowledgement of the crowd and one last showdown between matador and bull. If his performance was judged to be especially skillful by the *presidente*, the matador may receive the ear of the bull. The most exceptional performances garner the matador both ears and a tail.

After the last bull has been dragged off, the crowd files out. The bullfight has often been condemned as barbaric, and it is almost inarguably cruel to animals. Still, none of the people seem to have the slightest reservations about the fact they just saw six bulls killed in what might be the quintessential merging of entertainment and sport. As a matter of fact, the matadors remain so popular that the van carrying them away is mobbed by people as it tries to leave; everyone from little boys to women hobbling on canes wanting a chance to get an autograph or a picture, or even just to touch one of the matadors.

Maybe they all read a little too much Hemingway. ☀

Canadians may cringe, but Spaniards still thrill to the bloody majesty of the bullfight

BY DAVE BERRY

the *banderilleros* steps towards the centre of the ring and waves his purple-and-yellow cape, attracting the animal's attention. The bull fixes on the cape for a split second before it drops its head again and charges. The *banderillero* continues to wave the cape until the bull gets closer, when he runs and ducks behind a small wall near the centre of the ring, which the bull promptly attempts to gore with its horns. Another *banderillero* on the other side of the ring steps forward and calls the bull, waving his cape as his partner did before. The bull charges, the *banderillero* ducks behind the wall, and this time the bull pulls up just before the wall. This happens a few more times—I later found out it was so the matador could study how the bull charges—before the matador strides, head held arrogantly high, toward the middle of the ring.

Once he reaches a point he con-

siders satisfactory, he faces the bull and, holding a cape similar to that of the *banderillero*, beckons it over. This time, however, there will be no ducking behind walls. The bull pounds the ground with its hooves as it rushes towards the matador. He stands, motionless except for the wave of the cape, until the bull arrives, where-

edge, and rolls as the bull passes by. The crowd, impressed by his bravado, actually screams "Olé!" as he jumps back up to his feet.

AFTER THIS DISPLAY, a trumpet sounds. The *banderilleros* return from behind their safety walls and help the matador distract the bull with a few passes of the capes while the *picadores* trot their horses into place. Each *picador* carries a spear, and the horses are blindfolded and covered with armour. The reason for this will soon become evident.

Here, the matador picks one of the two *picadores* in the ring and begins to lead the bull towards it. He waves his cape in one direction and the bull lunges towards it; the same thing in the opposite direction and the bull follows again. Finally, the matador leads the bull close enough to the horse and backs out. The *picador* drops his spear

TRAVEL

upon the cape flies up in a flourish, skinning across the bull's head before the matador wraps it around himself and the bull rushes harmlessly by. The matador turns, readying for another pass of the bull, this time down on one knee. He rests, again motionless except for the cape, as the bull turns and charges once again. This time, as the bull arrives, the matador flings his cape up into the air, holding on to the

"Do you have the matching underwear?"



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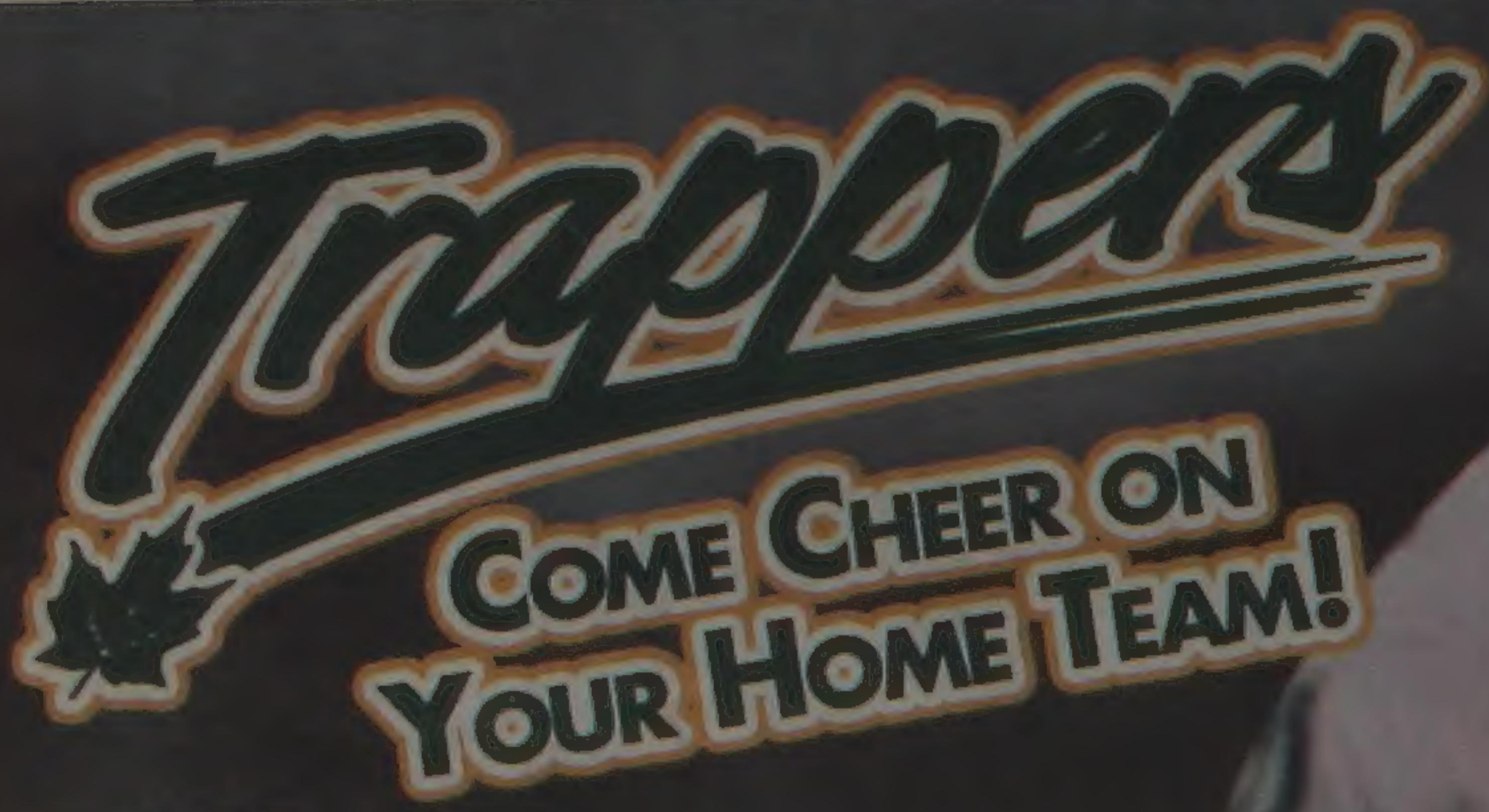
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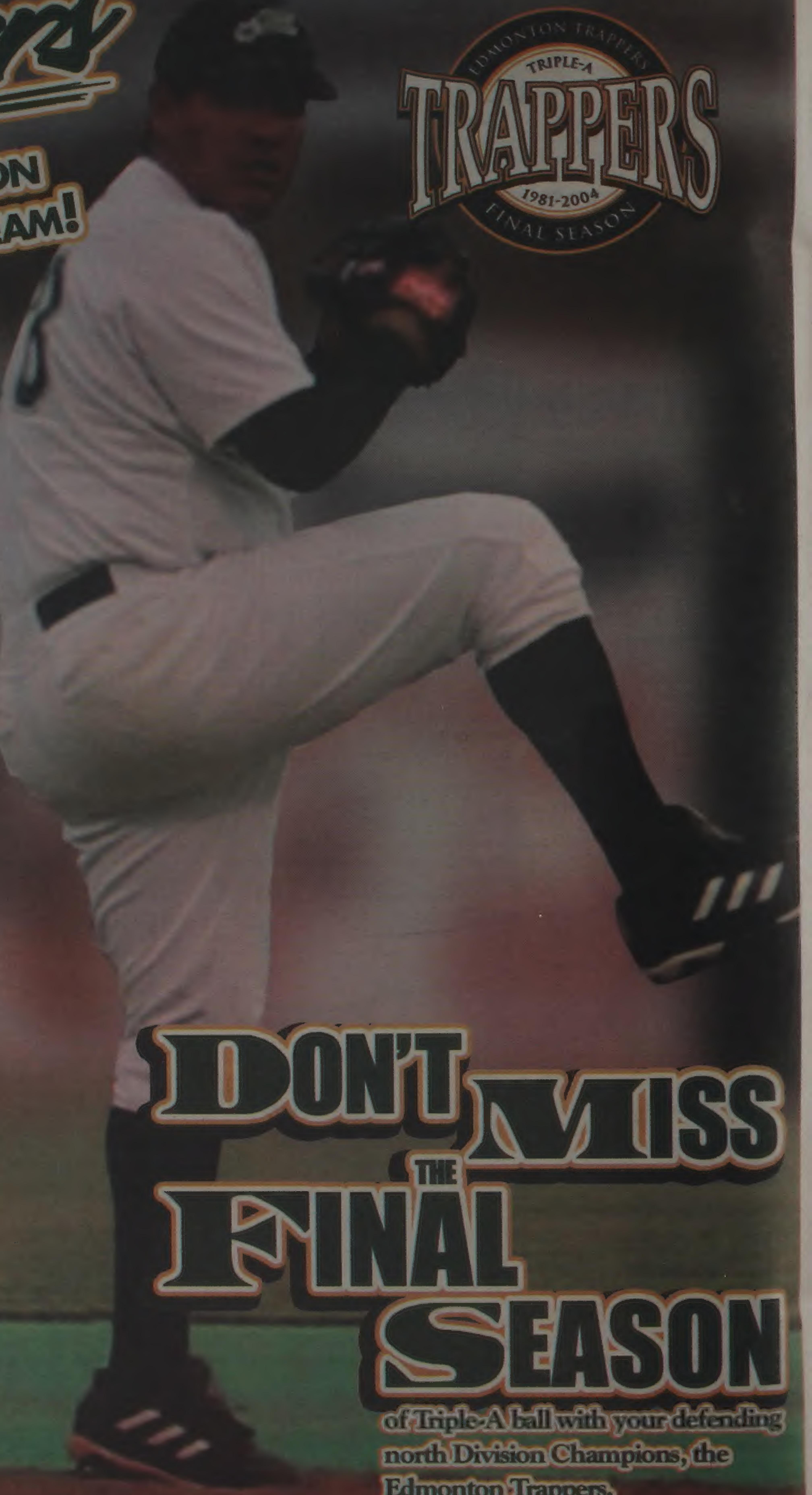
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Getting my Crust desserts

A plate of Sticky Toffee convinced me to make my peace with the Upper Crust Café

BY CHRIS BOUTET

I think I've mentioned this before, but the Upper Crust Café and I have had a somewhat troubled past. On my first visit to the small but usually bustling eatery, I had the misfortune of receiving what was probably the smallest and least satisfying sandwich I've ever been served, and I'd be lying if I said that experience didn't dissuade from going back for a few months. But after reassurance upon reassurance from people who swear by the café's desserts and dinner specials, I decided to put the sandwich behind me and give the Upper Crust another go. Unfortunately, I tried to do this on a Sunday, a day when, as I discovered, the Upper Crust is always closed. Thwarted, I bided my time until this past Saturday, when my girlfriend and I headed over for a late dinner before the bar; we never did make it to the bar, thanks to the whole "tornado watch" thing that happened that night, but I did finally manage to eat at the Upper Crust for a second time, and it was worth the wait.

Being the late eaters that we are, my girlfriend and I strolled up to the front door around 9 p.m., giving us about an hour until the restaurant closed; it was a ridiculously hot night, so we had been hoping for a table on the patio. Finding none, we took a table close to the front door instead. After ordering a surprisingly non-alcoholic round of Diet Cokes and waters, we began to graze Upper Crust's slender menu of salads, sandwiches and light entrées, and I have to admit: after more than a few consecutive weeks of reviewing flashier, more contemporary dining establishments, it was refreshing to have a smaller selection of simple, modest dishes to choose from. No cilantro-and-mango chutneys, no neo-Asian influences, no

flowery adjectives or promises of soaring, dramatic food presentation: just good, old-fashioned, satisfying-sounding food. Pork tenderloin, Dijon chicken, garden salad. Say that out loud a few times. Soothing, isn't it? Well, I thought it was. Geez.

Anyhoo, there weren't really any appetizers to speak of other than soups (too hot for the evening) and salads (I was having a salad for dinner) and, fully planning on having dessert, we decided to go right for the main course. Not really feeling too hungry, I went for the Upper Crust Salad Selection, a mystery array of four salads served with multigrain bread (\$7.50).

EATING

My girlfriend, needing something a little more substantial than I for once, decided on the rainbow trout with citrus walnut butter, rice and steamed veggies (for a remarkably inexpensive \$10.25). After ordering, we sat back and took in some atmosphere.

MAYBE IT'S JUST ME, but I've always preferred going to restaurants later in the evening, after the rush is over and everything's winding down. There's no fear in the servers' eyes, no din to yell over; there's only a sense of calm, that feeling of ease and faded electricity in the air that reminds me of the relief I used to feel at the end of the night back when I was a waiter. It makes for good eatin', in my opinion, and such was the feeling that night as we sat and chatted amongst the tables waiting to be bused in the almost-empty and darkening dining area. It's generally a rule of thumb that if you eat late, you never have to wait long for your meal, and that rule held true as our entrées made their entrance after a scant 10 or 15 minutes.

My salad selection turned out to consist of a large plate of potato, Thai noodle, bean and carrot salads, each occupying its own little quadrant of the oval platter. The accompanying bread was nowhere to be seen, and I guess it never did show up, but hey. It's just bread, right? I've had that before. The salad, in the meantime,

ranged from fairly good to kind of bland. The potato salad was firm and mayonnaise-y, and the carrot salad was an surprisingly flavourful nest of shredded carrot with cinnamon and nutmeg. The bean salad was a mix of kidneys, limas and greens with some chickpeas thrown in just in case there wasn't enough protein in there for you. And the sauce? The sauce was fantastic, a buttery, spicy concoction that hinted at curry but probably wasn't. (I tried to find out what it was actually made of, but no one working knew. Whatever, it was good.) The only disappointing member of the salad quartet was the lamentably bland Thai noodle salad, which tasted as if a bowl of peanut Thai sauce was kind of close to it at one point and it just kind of absorbed the smell. Not an ounce of flavour on that one, but I suppose three out of four isn't bad.

MY GIRLFRIEND HAD no such complaints about her trout, however, which arrived seared with the skin on, resting on a bed of fluffy jasmine rice and steamed veggies. The fish was tender and flaky, its natural flavours unchallenged by the subtlety of the dish—although I must admit I expected a little more kick out of the citrus walnut sauce, which basically tasted like butter but nonetheless brought something to the overall composition. Unsurprisingly, there proved to be more fish than my girlfriend could handle, and I obligingly took care of the remainder before we moved onto dessert.

I had heard that dessert is one of the Upper Crust's forte, and we weren't disappointed by our choice, the Sticky Toffee, a warm pecan cake covered with caramel sauce and whipped cream (\$3.75). Oh, man. Seriously. After all was said and done, our bill came to a very affordable \$27 before tip, a fact that made the recently-finished dessert seem all the sweeter, and in the end, the Upper Crust and I were able to put our troubled past behind us. ☺

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After ordering our two requisite pints of Grasshopper, my girlfriend and I began to peruse L'Attitude's substantial menu—and let me tell you, they sure don't make your decision an easy one. The selection ranged from pizzas to pastas to heartier dishes consisting of buffalo or fish—all, of course, contemporized up with a little wasabi here, mango there and a dash of I-bet-you-never-thought-this-would-go-with-that that is the trademark of modern fusion cuisine. After narrowing down the entrée field by forgoing the enticing

sounding buffalo cannelloni and the grilled ahi tuna steak (don't worry, you two; I'll be back to eat you someday), I settled on the intriguing macadamia-encrusted west coast halibut, served with peach ginger chutney and coconut lime jasmine rice (\$25). My girlfriend, ever the pasta fan, opted for the saffron ravioli stuffed with mushroom and black bean in an asparagus truffle cream (\$17). My halibut fillet looked thick and tender, covered with slightly browned nuts and leaning askew on a dome of rice, with an assortment of steamed peppers, cauliflower and butternut squash providing the colour. The watchword on this dish is "subtlety"; none of the flavours stand out, but instead complement one another beautifully. The macadamia gave a satisfying crunch to the soft, juicy halibut, while the coconut lime rice provided a pleasant edge. My girlfriend's saffron ravioli looked equally impressive, boasting three huge raviolis garnished with a thick yellow

sauce surrounding a colourful web of spinach and potato strings. While the ravioli itself was fantastic, we both found the asparagus truffle cream to be a little on the salty side, which tended to overpower the more delicate flavours of mushroom and black bean. But it was a trifling detail; in the end, there wasn't a bite of food to speak of (mostly thanks to me). Needless to say, we were totally full, but, for the sake of completeness, we took a peek at the dessert menu—and man oh man, I wish I'd saved some room. Both the pumpkin berry bread pudding with white chocolate sauce and cardamom syrup and the almond crème caramel with almond brittle sounded fantastic, but there was nothing doing. Ah well. Next time. **Average Price:** \$\$\$-\$\$\$\$ (Reviewed 06/24/04)

L'AZIA

Edmonton City Centre • 990-0188

L'Azia's dining area is large and open, accented by an exposed kitchen, a trio of booths in the middle of the space surrounding a strange, orange-and-red glass sculpture, and a few impressive columns covered entirely in polished black river rocks, all lending the space a contemporary and professional atmosphere. And they've got a giant menu—with 12 appetizers, 14 light entrées and 24 full meals (ranging from authentic Asian to steaks and burgers) to wade through, the selection is both impressive and daunting. My girlfriend went with the Mediterranean free-range chicken breast served with potato

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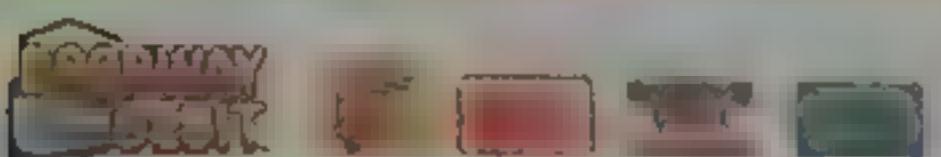
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to aromatica, sautéed seasonal vegetables and a Madeira red wine sauce (\$14.95) while I opted for the meaty-sounding Spanish paella with chicken, shrimp, chorizo sausage, mussels and red peppers on saffron rice (\$15.95). After a disappointing-average calamari appetizer, all mediocrity was quickly forgotten upon the arrival of our main course. My girlfriend's Mediterranean chicken was a big hit, beautifully spiced and roasted and complemented by a eye-pleasing arrangement of flavourful potatoes, string beans and a rich wine and—I'm guessing—cranberry reduction. But I emerged with the best meal of the evening in my Spanish paella, a heaping mountain of pungent saffron rice topped with huge, plump shrimp and surrounded with mussels, chicken and chorizo. Seriously, I don't think I've ever had a comparable paella anywhere else; the rice was amazingly spicy and delicious, and the there was so much juicy seafood and tender meat that even I ended up not being able to finish the whole thing. Needless to say, dessert wasn't an option, although I was incredibly tempted by their (again, insanely large) selection which included a fantastic-sounding chocolate-and-banana croissant bread pudding that I'll have to come back to that when I decide I want to get really fat again. **Average Price: \$\$\$** (Reviewed 07/15/04)

THE PUBLIK

4208 Calgary Trail South • 485-1749

Despite their quasi-Soviet decor, the Publik is anything but a bauhausian "restaurant of the people." After all, the Soviet Union didn't have all those flat-screen TVs. With its central drink serving island and darker lighting, it feels like a lounge, but maintains a nice, open feel thanks to the vaulted ceiling. The Publik's real Achilles heel is the size of its menu, which sacrifices variety in favour of a smaller menu of contemporary food that maintains a balance between Asian fusion snacks and the sort of upscale pub food that could likely be found next door at Earl's. While we were tempted by the Tagarashi Tuna—"Japanese chili encrusted albacore tuna served with Asian mango relish," according to the menu—and the Wok-Seared Calamari, we decided to go with the Three Little Kahunas (\$6.50) and the Ponzu Won Tons (\$8.50). From their unfortunately small selection of sandwiches and flatbreads, I chose the BBQ pulled

pork sandwich (\$10), complete with a grainy mustard coleslaw, while my dining companion went with the less adventurous BBQ chicken clubhouse (\$10). The Kahunas were three tiny burgers—cute, easy to hold in your hand and absolutely tasty bar food. A lightly toasted bun, what tasted like a spread of chipotle mayo and a tiny pickle slice made these a great opener. The Ponzu was a little disappointing, as the won tons had become almost too soggy from sitting in their cilantro-heavy soy-citrus sauce, but my companion enjoyed the little noodle-wrapped chicken chunks. My pulled pork sandwich didn't disappoint, though. The pork wasn't chewy, but was drenched in a quaintly spicy BBQ sauce that contrasted nicely with the mustardy crunch of the slaw. As for the quality of the clubhouse, my unfortunately less-than-verbose companion commented that it was "sufficiently bacony," with plentiful chicken that was "nice and tangy" and a spread of roasted garlic mayo that was "a nice touch." **Average Price: \$\$** (Reviewed 07/08/04)

SPAGO

12433-97 St • 479-0328

Spago is a family-run establishment, and it shows. The service was quick, friendly and chatty, with a very neighbourly vibe that extended over the course of the evening as obvious regulars, and obvious friends and family of the proprietors, slowly semi-filled the place with birthday parties and greetings. Rolled eyes, jokes over dropped wine-jugs, mock-grumpy banter... what Spago lacks in the affectations and professional unctuousness one might expect from a semi-pricey restaurant they make up for in eagerness, earnestness and friendliness. But friendliness doesn't make it to the plate, and unfortunately Spago needs just a dash more care and attention in the kitchen before it can honestly justify their mid-teens-to-low-twenties prices. Take the baked Camembert appetizer. The cheese was well-prepared, a straightforward ball nicely browned, perfectly golden and presented with a desultory scattering of slightly stale Stoned Wheat Thins (has anybody ever had a fresh Stoned Wheat Thin?) and a raspberry sauce like runny Smuckers. The quails, too, were fundamentally well-prepared but rendered unmemorable by their white wine/butter/garlic sauce, a generic liquid which makes frequent appearances

throughout the menu. An unexpected spiciness to the mussels (again in white wine sauce) managed to nudge Spago's appetizer offerings a notch above the strip-mall steak-'n'-pizza level. On the entrée front, my dad and I both went for the house special pork 'n' clams. The same wine sauce made its appearance once more, this time as the moistening element in a deep earthenware plate in which big pork pieces, cubed potatoes, clams and mussels have been baked and served. Hot and hearty, tasty but totally unchallenging—a literal meat-and-potatoes dish which Dad loved and which left me agreeably full, but kind of bored and disappointed; the zones of the dish not washed by the sauce were too dry, the moist bits tasted more or less the way the quails and mussels had. I didn't get a chance to sample the Steak à Spago, another house special (pan-fried steak topped with egg) but my brother devoured it instantly and praised it unstintingly once fork hit plate. Spago's got lots of soul and obvious pride; if they can pull even a little of that out of the atmosphere and put it on the table, they'll be essential dining. **Average Price: \$\$** (Reviewed 07/08/04)

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Telephone tag

The Operators *780 dial up a rawer, more aggressive sound on new self-titled cd

BY PHIL DUPERRON

Almost exactly a year after the release of their *Power Version* EP, the Operators *780 are ready to hit the streets with a new, self-titled full-length disc. The new disc strays even further from their ska roots; it's a ferocious collection of punked-up reggae guaranteed to get the party started. The rough and ready sound tells the tale of a band determined to strike a new pose without being confined by any genre labels.

"I think that's kinda just the direction the band is headed in," says singer/organist Eric Budd. "We started getting more aggressive in our live show, when we practice and how we play our instruments, and that's just reflected in the music. I think this one is more in tune with what we're doing now and what we want to be doing in the future in terms of the band's creative process and the different elements we put into our writing."

The songs on *Power Version*, many of them dating from the band's early days, always had plenty of pep to them, but their sound was smoother and more polished—partly because they were all recorded in Zonik Studios under the watchful eye of engineering guru Nik Kozub. Kozub was still very much involved in the new project, mixing and

mastering all the tracks, but the Operators did all the recording themselves last spring. Down in the basement of the house (dubbed Ringthealarm Studios) where three of the band members currently reside, they gathered a collection of bought and borrowed equipment for an marathon recording session. "This time we wanted to take a different approach," Budd says. "We experimented with different recording techniques and having the freedom to do it in your own house eliminates the time element. So, instead of doing it over two weeks, we did 10 songs over two or three

months, so you can zero in on every little specific detail and make sure it's absolutely what everyone's comfortable with and everybody in the band is on the same page."

Budd and guitarist Bradley Natrass shared the day-to-day responsibility of laying down the tracks but included the rest of the band—bassist Chris Bateman, saxophonist Mike Garth and drummer Ian Whitham—in all major production decisions. The experience they gained recording their demo, the *Lakeside* EP, and some generous words of wisdom from Kozub gave them the required know-how to record the new disc, but Budd still credits Kozub with the finished product's killer sound. "If you heard the rough mix before we took it to Nik and then what he did with it—that guy's fucking good at what he does," he says. "That's why people in

PREVIEW PUNK

this city speak highly of him."

ALONG WITH THE rawer, more powerful vocals on the new disc, the Operators threaded a handful of new musical ideas through each song. "In a sense I can almost make a parallel to classical music," Budd says, "where you have a piece where you'll hear the same theme throughout the whole piece but played by different sections of the orchestra. That's the way I like to look at it. That was a big intention on our behalf—it wasn't an accidental thing."

Even though the band is newly returned from a date at the Victoria Skafest (the best one to date, according to Budd) they've been playing more punk-oriented shows—and not just in Edmonton, where the ska scene is less pronounced than it has been in the past, but also on the road, where they'll be for the month of August. "I'd personally rather go to a more interesting type of bill where you see all sorts of bands," Budd says. "Then you have people from all sorts of scenes, so to speak I mean, Edmonton's all sort of one scene, right? But in a place like Vancouver, if you throw a bunch of different bands on the bill you get people from all over the city. It's cool to see people with Mohawks and people in suits both having just as good a time. It doesn't segregate anyone."

THE OPERATORS *780

With Our Mercury, the Vertical Struts, Shout Out Out Out Out! and Li'l Peep Show • Stars • Fri, July 23 All ages show • Megatunes • Sat, July 24, 2pm

Let It In Berliner

Radio Berlin refuses to take a static approach to their post-punk sound

BY JERED STUFFCO

It's an unusually hot, sticky night on the West Coast and Radio Berlin's Jack Duckworth is gearing up for a gig. "I'm just getting the computer files ready for the show tonight," explains the multi-instrumentalist from his pad in Vancouver's ultra hip Commercial Drive district.

Computer files? I thought Radio Berlin played guitars and drums. Gasp! Have they ditched their moody, post-punk histrionics and gone all techno on us?

Well, before all you eerie, early-'80s maniacs get all Robert Smith on me, rest assured that there's nothing to worry about. Tonight, Duckworth is getting his electro-punk kicks with the RB side project Primes. "We all like the idea of being liberated," he says, referring to the ever-expanding family of Radio Berlin offshoots. "[Bassist/vocalist Chris Frey] plays in a Creation Records-type band and [keyboardist Lindsay Sung] does a lot of video work. Unless you're making your living playing music, there's no point in treating it like a real job."

Liberated? Sure. Indolent? No way. For instance, when the Berliners hit the road last fall, they played a grueling North American tour that plunked them on a different stage *every single night* for more than two months. Apparently the words "let's take a day off" aren't part of the Radio Berlin lexicon. (Either that or Josef Stalin is their booking agent.) They've also managed to put out four LPs and numerous singles, EPs and remix projects since forming in 1998. "When Radio Berlin came off tour—and we were out for, like, 10 weeks—we were a little burnt out," Duckworth concedes. "Not musically or with each other, but we were just physically tired and we decided to take a little break. That little break kind of stretched into two months."

While the band is gaining some momentum south of the border and riding the crest of a massive post-punk revival, RB obviously isn't too concerned with the whole *carpe diem* thing. "We definitely don't want to be pressured," he says. "We didn't want to come off of tour, write 10 songs

ing Gang of Four, clearcutting the dark forests of Joy Division and harvesting the propulsive energy of A Certain Ratio into a slick, market-friendly hybrid, Duckworth says that the Berliners are just as keen to drive their sound and their influences into uncharted waters. Similar to the way last year's jarring *Glass* LP pushed the band's sound away from its post-punk roots via creepy electronics, increasingly complex arrangements and some seriously bombastic rhythms, Duckworth says their new material is even less conventional. "The rad thing is that the new stuff sounds less and less like anything," he enthuses. "With a lot of the newer stuff, we're actually more concerned with sound design and getting the right textures."

Duckworth goes on to tell me how the band is experimenting with different approaches to percussion. They've even gone so far as to fuck with the usual snare/kick/cymbals set-up by attaching pieces of metal to the kit. Going techno? Sounds like the band is pulling an Einstürzende Neubauten instead. "Yeah," chuckles Duckman, a fan of proto-industrial outfits like Test Dept. and Throbbing Gristle. "People might think we're going totally Neubauten, but literally thousands and thousands of bands have used the same drum set-up for decades. All of us come from a very punk rock background, and our attitude has always been to try and do something different." ☺

and jump right into the studio."

But now's the time—you could be huge, Jack! The Cure have a hit record! Brad Pitt is name-checking Interpol on *Entertainment Tonight*! But Duckworth is defiant: "When people compare our sound to Interpol's," he says, "it's like,

PREVIEW ROCK

"Wait a minute—we're not in magazines, we're not on MTV and we're not doing fashion spreads." At the end of the day, we could be sitting around and worrying about whether something is dancy enough or not, but the bands I've always admired have had a total 'fuck you' attitude."

AND WHILE INTERPOL, the Killers and Franz Ferdinand get rich by min-

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music notes

BY PHIL DUPERRON
AND JERED STUFFCO

Now that's what I call a Scott Merritt

Scott Merritt • With David Woodhead and Lindsay Jane • Sidetrack Café • Fri, June 23 Throughout the '70s and '80s, Brampton, Ontario native Scott Merritt enjoyed modest success playing his distinctive folk music. At the height of his career, he released *Violet and Black* (produced by Frank Zappa bandmate Arthur Barrow)

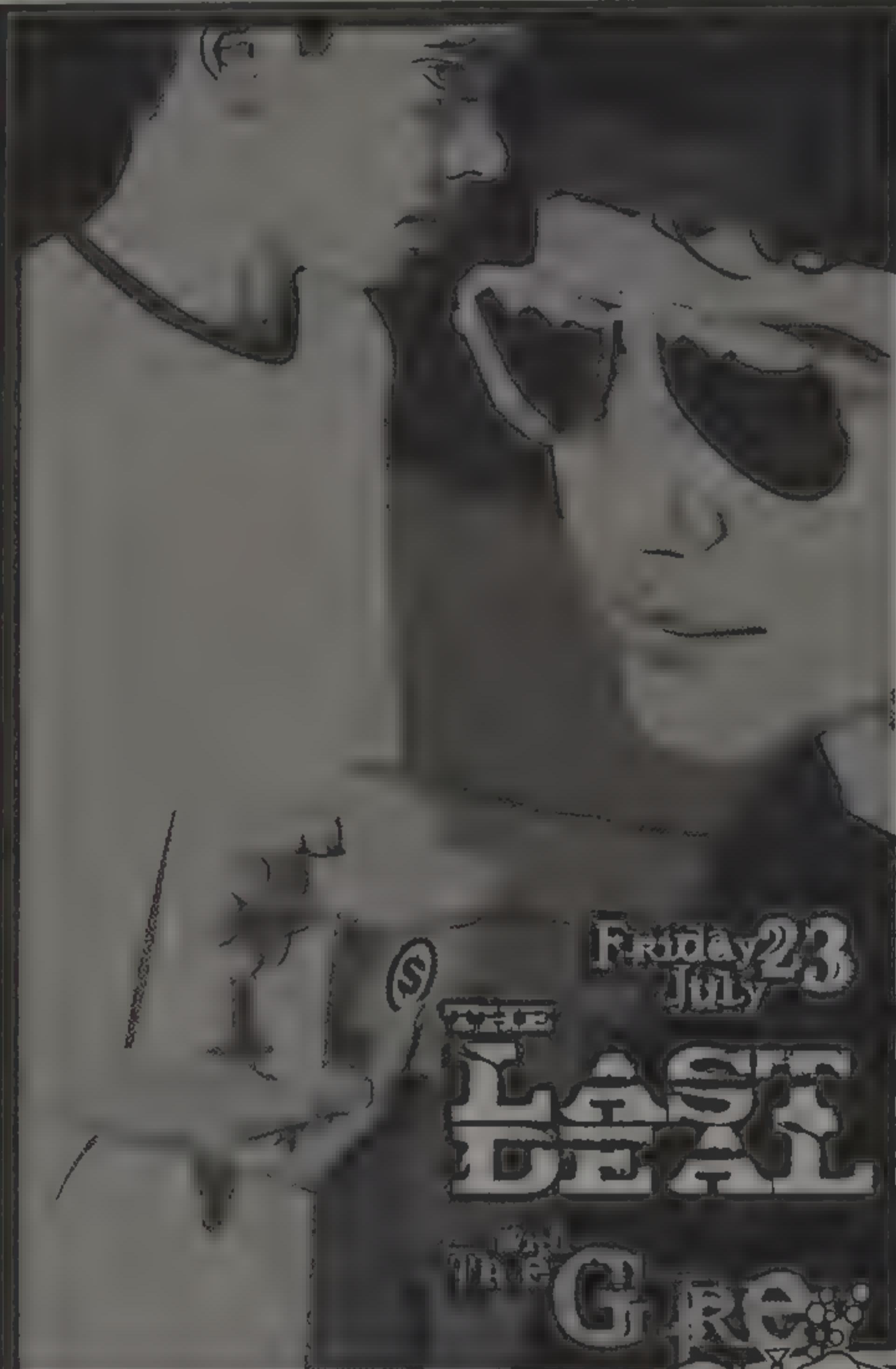
on IRS Records and toured with Jane Siberry. But then he retreated to the Cottage, his studio in Guelph, and reinvented his career as a producer, working with artists like the Grievous Angels and Fred Eaglesmith. He never stopped writing and recording his own material, though, and had quite a collection of tunes on the shelf when he was asked to put together another album. At first he thought he'd just use what he had, but *the detOUR home*, which came out on Maple Music in 2002, ended up being much more than an exercise in housecleaning.

"I found as I was putting it together it just wasn't hanging together the way I wanted it to because these songs were from all different points over eight years," Merritt says. "I thought it would be just a cut-and-paste kinda thing, but as I got into it I just wasn't happy and I tore it apart a couple of times before putting it back together again. So the final record might have two songs on it from

those eight years."

He ended up recruiting an impressive collection of players for the album, including drummer Peter Von Althen and guitarist Ian Lefevre of Starling as well as keyboardist Richard Bell (The Band, Janis Joplin). "Every once in a while it's healthy not to work alone," he says. "I mean, it's like being in a submarine most of the time and just being out at sea. So I find it very helpful to invite people I may know who play their instrument in a way that's different from the way I would approach playing the same instrument."

The detOUR home is a complex mix of beautiful songwriting and organic and electronic instruments, all woven together by Merritt's knack for manipulating sound in the studio. When he plays live, however, it's all stripped down to the bare necessities—just a few basic instruments and gadgets. He's careful not to clutter up the songs with too many bells and whistles but



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one thing Merritt can't live without is his Echoplex, a primitive echo/loop unit. "Each time it plays back, it distorts a little bit more and goes a little further away from its original sound," he says. "One night to the next you can't really tell what it's going to give you back, but it's always music because it's coming from this original source of organic sound. I'm very fond of it." (PD)

Look out, Below!

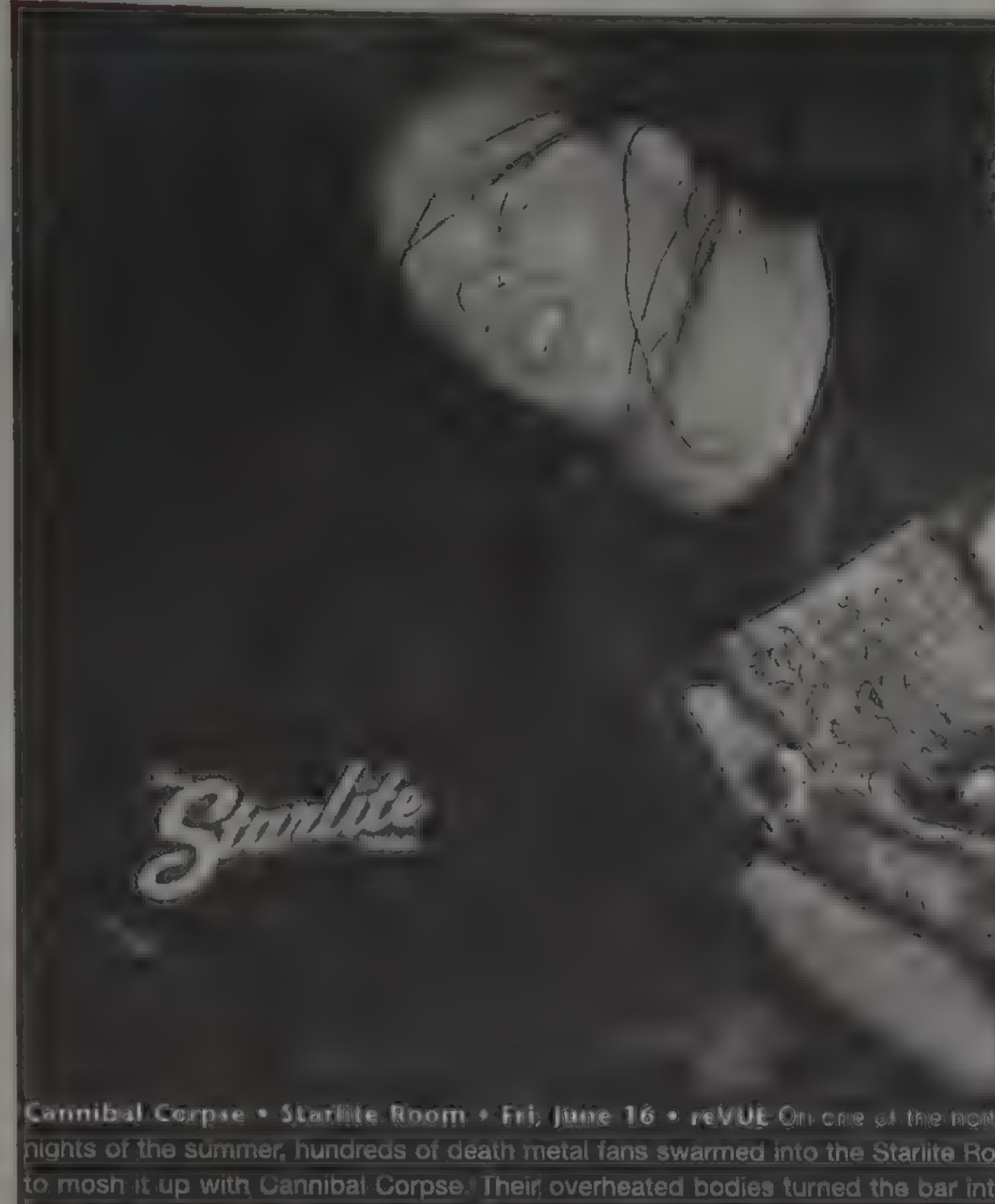
The Lights Below • With the Mark Birtles Project, 7 and 7 Is, Redhanded, the Pasty Whites and 7th Sunn • The Shark Tank • Fri, June 23 (all-ages) If a band wants to stand out from the crowd, one of the best approaches is simply to get in front of people and show them what they've got. This lesson isn't lost on the Lights Below, a new screamo/hardcore band from Vancouver. Even though they have a professional-sounding demo up on their website (www.lightsbelow.com), singer Tristan Federico knew they had to get out on the road as much as possible if they wanted to get it in people's hands. They did a mini-tour in B.C. earlier this year, opening for bigger acts like Moneen and the Fullblast before heading out to conquer the prairies. Unfortunately, they didn't get far before disaster struck.

"On our very first day our van overheated and broke down," Federico says, "so it kinda got left in Merritt." But the show must go on, so instead of canceling their first trip east they called up their friends in End This Week With Knives, who were kind enough to lend them their van. "We would have been up the creek without a paddle [without them]," Federico says.

It's not the first time End This Week lent the fledgling screamers a helping hand. Their demo was recorded by their guitarist Stu McKillop at the Hive Studios in Vancouver. In order to get the most for their money, the band recorded it over six days in the wee hours of the morning when the studio is normally shut down. "We'd work all day or go to school all day and then maybe sleep for a bit and then go to record," Federico says. "So we'd just be dead." Luckily the kids at their shows are eagerly snapping up copies of it, which should help offset the cost of touring and hopefully get them some recognition. "Eventually the name will get to the right people," he says. "And if not, we'll just keep doing it." (PD)

Columbus zoo

Columbus • With DJ S Master F •
Victory Lounge • Sat, July 24 Part One: it all started a couple of weeks ago when I ran into a couple of mop-topped kids down at New City. They shook my hand and started telling me about their new band, Columbus. Not only is the project totally kick-ass, they said, but apparently the band is getting together for a little "après-rehearsal" soirée next week and they'd like me to join them. "It's going to be pretty low-key," explained Rich Britton, the group's de facto manager and guitarist. "We're all going to get



Cannibal Corpse • Starlite Room • Fri, June 16 • review On one of the hottest nights of the summer, hundreds of death metal fans swarmed into the Starlite Room to mosh it up with Cannibal Corpse. Their overheated bodies turned the bar into fetid, sweat-drenched swamp, but there were no complaints from the crowd who blazed a trail of the best moisture with booze (each bottle of Corpse's 100-proof Blood Fishin' Bigg's Bloodbath makes 100). With an impressive display of kickassitude, the band rumbled through an insanely long set. Even though I couldn't make out a single diabolical lyric, the show was damn heavy. I even heard a cheer when a solo note without reaching the pain threshold—a true rarity at metal shows. My immortal soul may be in peril for saying this, but the crowd was a model in civility even as they thrashed around, banging their heads to songs like "Meat Hook Sodomy." (PD)

together in the backyard, have some drinks and listen to some tunes—sound good?"

Hell, yeah. Me and backyard summer parties go together like peanut butter and jam.

Anyway, I showed up at the address a week later to find four shaggy-haired guys, three girls, two coolers full of booze and one barbecue all waiting for me in a backyard somewhere near Whyte. The band's drummer, Jesse Sherburne, gave me a nod. "Hey Jered, good to see you." I nodded back. Bassist Tony Baker was sipping on a G&T and Rich was talking to his girlfriend Thea. I think she plays keyboards, too. The band's singer, Chris Columbus came up to me, shook my hand and immediately started telling me about the new project. He seemed excited.

"I know you've seen me play solo," he explained, "but it's way different now—now it's definitely a real band." Then he told me that the group was having their debut show soon, and that they wanted to make it *the* party of the summer. I was intrigued because both Chris and Jesse were in that band Stirling and the others guys (and gal) are in bands like the Filmstills and Little Baby Cupcakes. They can also drink like fish. cracked a cold one—"When in Rome," I thought to myself. Conversations came and went and soon someone started talking about the significance of Brian Wilson. I think Spiritualized came up. Words like "genius" and "mastermind" were thrown around the warm evening air.

and a real sense of camaraderie hung around the little yard. The word "solidarity" comes to mind. But then spliff made an appearance and things started to get hazy. Someone handed me another beer.

Part Two: an hour later, we're inside dancing in the living room and everyone's taking turns DJing on Rich's laptop. A Sonic Youth song comes on. "I fucking love this part," somebody mumbles. Everybody nods along. Out of the blue, Chris turns to me. "I wanted to bring the 'lad' back into pop music," he proclaims. "There was so much great Britpop made in the mid-'90s and what happened to all those bands? They were all at the peak of their powers and they just died!" He leans in and demands an answer. Sure, Blur and Oasis totally ruled, but I'm too light-headed to play Lester Bangs tonight, so Chris keeps talking. "The media started telling them they had to change—Blur made a shitty indie rock record and Oasis...." His voice trails off. "This is the interview, right?" he asks.

Geez, is it? I have to sit down. Rick puts on a Postal Service tune and smiles.

The next morning I wake up with pounding headache and Blur's "Country House" stuck in my head. I don't quite know what to think, except that the boys in Columbus sure know how to throw a wicked party. I also have no idea how I got home and I think Chris stole my bottle opener. Nonetheless, I expect a similar scene—minus the barbecue, of course—when these guys take the stage at the Victory Lounge this Saturday. (JS)



YOUR GUIDE TO LIVE MUSIC IN EDMONTON

Megatunes

Your Music Destination

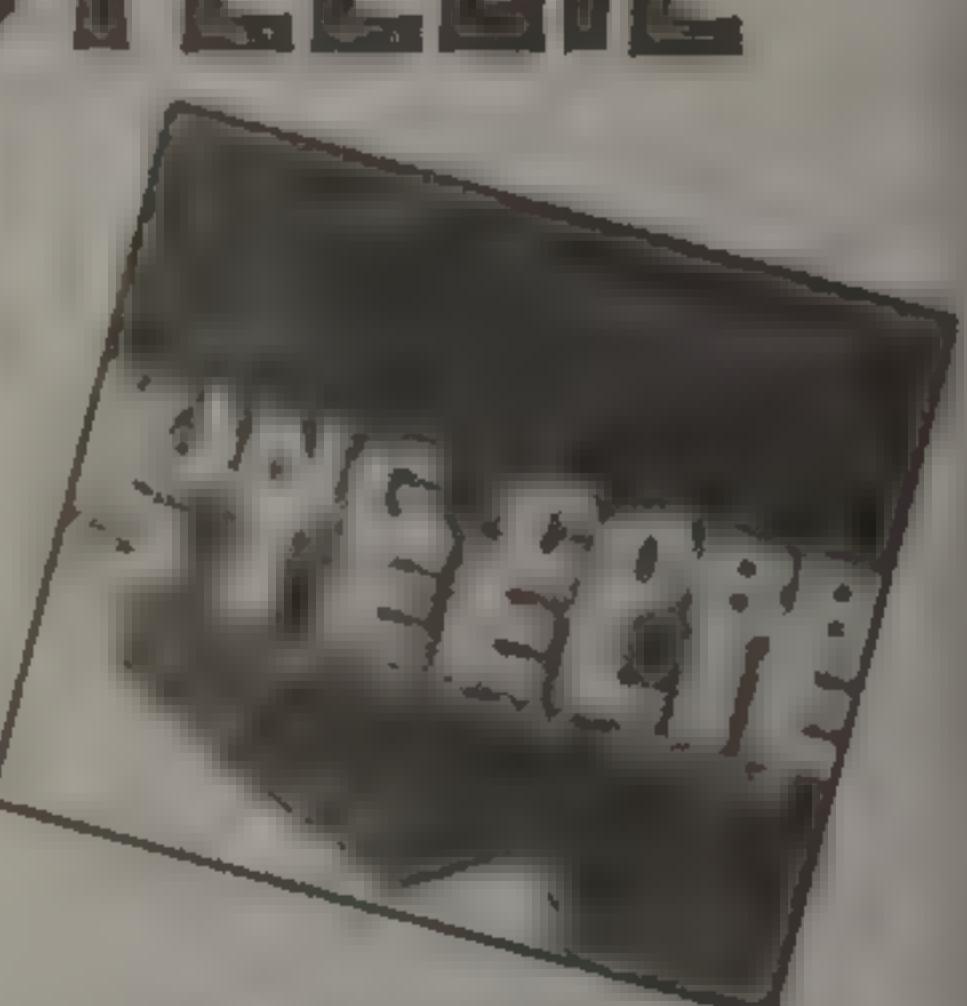
FOR THE WEEK ENDING JULY 22, 2004

1. Wilco - A Ghost Is Born (nonesuch)
2. Beastie Boys - To the 5 Boroughs (emi)
3. The Cure-The Cure (geffen)
4. J.J. Cale -To Tulsa and Back (santuary)
5. Killers-Hot Fuss (island)
6. Bad Religion -The Empire Strikes First (epitaph)
7. Misery Signals - Of Malice and the Magnum Heart (ferret)
8. Modest Mouse - Good news for people who love bad news (epic)
9. Eric Bibb - Friends (telarc)
10. Ruthie Foster - Stages (blue corn)
11. Tiger Army-3 : Ghost Tiger's Rise (hellcat)
12. Toots and the Maytals -True Love (v2)
13. Sparta - Porcelain (Geffen)
14. Hayden - Elk Lake Serenade (hardwood)
15. Various - Rock against Bush (fat)
16. Atreyu - The Curse (victory)
17. Polyphonic Spree-Together We're Heavy (hollywood)
18. A.C. Newman -The Slow Wonder (blue curtain)
19. P.J. Harvey-Uh Huh Her (island)
20. Sonic Youth - Sonic Nurse (geffen)
21. Various-Punk-O-Rama Vol.9 (epitaph)
22. Michael Franti - Songs From The Front Porch (boo boo wax)
23. !!!-Louden up now (touch and go)
24. Royal City-Little heart's ease (three gut)
25. Harry Manx-West eats Meet (dog my cat)
26. Tragically Hip - In between evolution (universal)
27. Loretta Lynn -Van Lear Rose (interscope)
28. The Bills - Let Em Run (borealis)
29. Skinny Puppy -The Greater Wrong of the Right (synthetic symphony)
30. The Wailin Jenny's - 40 Days (jericho beach)

KING COBB STEELIE DESTROY ALL CODES

With their fifth album, Destroy All Codes, King Cobb Steelie show no signs of slowing down. A great mix of music surrounds everything these guy's do. It's a pretty goddamn good album.

We figured it would be.



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Fax your free listings to
426-2889 or e-mail them
to Glenys at
listings@vneweekly.com
Deadline is Friday at 3pm

THU LIVE MUSIC

ATLANTIC TRAP AND GILL
Patsy Amico and Brian Gregg
(roots)

BACKSTAGE TAP AND
GRILL Thursday night jam
hosted by Terry Singh; 8pm-
1am; no cover

BONANZA PARK The Sadies

CASINO (YELLOWHEAD)
Lisa Hewitt (country/rock)

CHANCE RESTAURANT
Andrew Glover Trio; 4-7pm

COOK COUNTY SALOON

Battle of the Bands final:
9:30pm; no cover

DRUID Wynter Thursdays
open stage

DUSTER'S PUB Jam hosted by
Brian Petch

FASTER DINE EATERY AND
SAKE BAR Jazz jam session: 8-
11pm; no cover

FOUR ROOMS Dan Skakun

J AND R BAR AND GRILL
Open stage with the Poster
Boys (pop/rock/blues);
8:30pm-12:30am

JEKYLL AND HYDE The Times
They Are A-Changin' (tribute to
Peter, Paul and Mary);
featuring Hank Karas, Dwane
Kunitz, Marleigh Rouault; 7pm
(door), 8pm (concert); \$12.50
(adv)/\$15 (door); 488-2772

ILLUMINATE DAY'S Default

L'ATTITUDE The Dino
Dominelli Group (jazz); 9-12

RED'S Langholm Drive,
Palestorm, Nothing at All; 8pm
(door), 9pm (show); \$4

SHERLOCK HOLMES
(CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES
(DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM)
Richard Blais

SIDETRACK CAFÉ Andy
White, The Deon Blyan Band,
David Ross MacDonald; 8pm;
11

TELUS STAGE High Holy Days
URBAN LOUNGE Super
Honey; no cover

VALLEY ZOO Zoo Groove:
Domba (African songs and jazz
arrangements), featuring David
Chiow; no minors event; \$10;
tickets are available by phone
at 496-2925

CLASSICAL

CAFÉ SELECT Bonnie Gregory
and Rob Taylor (Celtic harp
and guitar); 6:30-9pm

U OF A FACULTY CLUB
Ustad Sultan Khan (Sarangi);
presented by the Edmonton
Raga-Mala Music Society;
6:30pm (doors), 7pm (dinner),
8pm (concert); \$50; tickets
available TIX on the Square
420-1757

DJS

THE ARMOURY Vintage
Thursdays: retro rock, dance
and old school hip hop

AZUCAR NIGHT CLUB Urban

Nights: Elephant Man after
concert party with DJ Touch It

BILLY BOB'S LOUNGE Big
Mouth Entertainment

BLACK DOG FREEHOUSE
Thump: intronica with the
DDK Soundsystem

COWBOYS House with Ryan
Wade and guests (patio)

ELEPHANT AND CASTLE ON
WHYTE Sleeman Method
Thursdays: hip hop, downtempo
with DJ Headspin

FILTHY McNASTY'S Punk
Rock Bingo: with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top
40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

LONGRIDERS Hot Latin
Nights; free dance lessons 8-
9:30pm

NEW CITY LIKWID LOUNGE

Rub-A-Dub Thursday: rock-
steady, dub reggae with DJ
Jeebus and the Operation
Redication Sound System

NEW CITY SUBURBS

Progress: electro/new wave
with DJ Miss Mannered and
guests

RATTLESNAKE SALOON DJ
Butter

RENDEZVOUS Metal Night:
with DJ McNasty

THE ROOST Rotating shows:
Ladonna's Review, Sticky's
open stage and the Weakest
Link game with DJ Jazzy sec-
ond and last Thursday; \$1
(member)/\$4 (non-member)

SAVOY Funk and downtempo
with Ben Jamin

SEEDY'S DJ night

SIDETRACK CAFÉ Night
Watch: with Russell Gragg

VELVET LOUNGE Urban
Substance: hip hop/R&B end
of exams jam with Spincycle,
Invincible, J-Money, Sean B

VICTORY LOUNGE/DRINK
WLCM, disco-punk and hip-
hop with DJ Nik 7 and guests

YOUR APARTMENT Jammers:
open stage hosted by Katie;
8pm

DJS

THE ROOST Upstairs: Euro
Blitz: best new European music
with DJ Outtawak, DJ Jazzy
and male stripper;

Downstairs: female stripper;
\$4 (member)/\$6 (non-member)

ROXY ON WHYTE Babylon

Fridays: retro/R&B/dance with
DJ Extreme

SAVOY Electronica with DJs
Bryana, Chris

SIDETRACK CAFÉ The Jay
and Jay Show: with Jay
Hamley and Smilin' Jay Willis

THE STANDARD Triple X

Fridays: top 40/dance

STONEHOUSE PUB

Alternative, house, hip hop,
top 40 with DJ Rage and DJ
Weeze; 9pm

SUGARBOWL Listen: ambi-
ent/IDM/electronica by Ariel
and Roel

VICTORY LOUNGE Vindictive
Metal Fridays

Y AFTERHOURS House/break-
beat with Tripswitch,
Sureshot, MC Flopro, LP,
Juicy, Dragon, Old Bitch; 18+

YOUR APARTMENT JAMMERS
with DJ Tomek

DJS

THE ARMOURY Top
40/dance

BILLY BOB'S LOUNGE Big
Mouth Entertainment

BOOTS Retro Disco: retro
dance

BUDDY'S NIGHTCLUB Top
40 with DJ Arrowchaser

CAFÉ SELECT Funk and
downtempo with DJs
Tryptomen and Slacks

CAILLETT'S NIGHTCLUB

Urban with Black Empera,
Invincible, Q.B. and guests

COWBOYS Ladies Night: top
40

CRISTAL LOUNGE/SHOUT

Illicite: industrial noise, neo-
classical with Verlaag and
Xerxes

DANTE'S WORLD PUB

Powerhouse Fridays: dance
and retro with Zack and
Johnny Staub (Power 92);

Upstairs in the Skylounge:
soulful house with Ryan Wade
and guests; over 23; dress
code

DECADANCE Vital Fridays:
Drum 'n' bass breakbeat with
Degree, Phatcat, Dsnow and
guests

DONNA Silk: house with
Winston Roberts and guests

ELEPHANT AND CASTLE ON
WHYTE DJ Headspin Live

ESCAPE ULTRA LOUNGE
Evolution Saturdays: house,
retro dance

FILTHY McNASTY'S Shake
Yo' Ass: with DJ D-Lusion

BUD'S LOUNGE Open jam
with Lorne Burnstick; 7:30-
11:30pm

CASINO (EDMONTON) Pam
Proud (country/rock)

CASINO (YELLOWHEAD)
Lisa Hewitt (country/rock)

CHRISTOPHER'S Mr. Lucky
(blues/roots); 9pm-1am; no
cover

DRUID Harpdog Brown and
the Bloodhounds; 4-7pm

FOUR ROOMS D.A.D.'S TWO
Open Stage; 3-9:30pm

BOHEMIA CYBER CAFÉ A

Revolutionary Night of Art and
Music: Katherine Gyltyuk
(cello), Uncle Jimmy with the
Ghetto Blasters (folk/rock);
7pm; 429-3442

THE FOX Top 40 retro dance
music

GAS PUMP Top 40/dance
with Dj Christian

GUILTY MARTINI DJ Jeff

HALO Mod Club: Indie rock,
new wave, '60s soul, Britpop
with DJs Blue Jay and Travy D

IRON HORSE Urban Dance
Party with DJ Loose Cannon

THE JOINT Fresh Fridays:
Urban by Urban Metropolis
Sound Crew

J.J.'S Right in the Eye (rock)

JEKYLL AND HYDE The Times
They Are A-Changin' (tribute to
Peter, Paul and Mary); featur-
ing Hank Karas, Dwane
Kunitz, Marleigh Rouault; 7pm
(door), 8pm (concert); \$12.50
(adv)/\$15 (door); 488-2772

KLONDIKE DAYS Loverboy,
Mad Bomber Society

RECENTLY PUBLISHED

O'BRYNNE'S Chris Wynters and
Scott Peters; 3-6pm

RED'S Dr. Hook featuring Ray
Sawyer; no minors event; 7pm

REXALL PLACE Stompin Tom
Connors; 8pm

DJS

THE ARMOURED Top 40,
dance

BLACK DOG FREEHOUSE

Brendan's Sausage Party:
obscure indie rock with DJ
Ballhog

BOOTS Flashback Saturdays:
retro dance, house with
Derrick

BLACK DOG FREEHOUSE

Animal: dance with DJ
Arrowchaser

CRISTAL LOUNGE Urban with
Phat Kat (Toronto), DJ Shock-
Sean, Invincible Bomb Squad
and guests

DANTE'S WORLD PUB R&B,
dance, and retro with Frank
the Tank; Upstairs in the
Skylounge: soulful house;
over 23; dress code

DECADANCE Soul Heaven:
house with Tripswitch, Sweetz,
T-Bass, Alvaro, Femme Funk
Rezident Funk

DONNA Deep lounge house
with Sam Pillar, Bryan Beca
and guests

ELEPHANT AND CASTLE ON
WHYTE DJ Headspin Live

ESCAPE ULTRA LOUNGE
Evolution Saturdays: house,
retro dance

FILTHY McNASTY'S Shake
Yo' Ass: with DJ D-Lusion

EDMONTON MUSICIANS DIRECTORY



04

A great day in Edmonton

A few weeks ago, somebody here at the office mentioned *A Great Day in Harlem*, the Oscar-nominated documentary about the famous photo by Art Kane, who was a freelance photographer for *Esquire* back in the 1950s. One Saturday morning in 1956, Kane assembled 57 musicians spanning three generations of jazz on the steps of a Harlem brownstone and captured a moment in history. "Wouldn't it be cool if we could do something like that for Edmonton bands?" was the question.

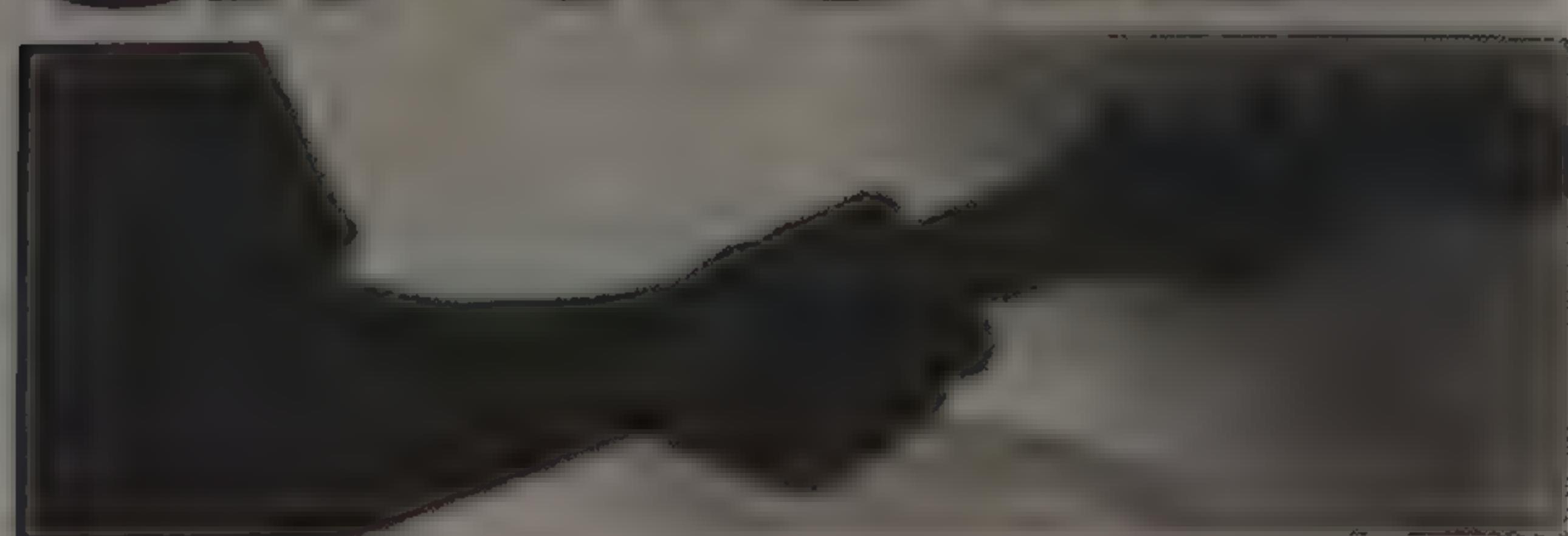
So, last Friday, a bunch of e-mails were sent out to a handful of key local bands, asking them to meet on the steps of the Legislature on Sunday afternoon at 3 p.m. The first to arrive was Kris Burwash, owner of Listen Records and a member of No Hands, followed by members of the Floor. Then Fractal Pattern showed up. And Nik Kozub, Dietzche V. and the Abominable Snowman, Slow Fresh Oil/Whitey Houston, Shout Out Out Out!, Dance Floor Disasters and the Faunts. Considering the balmy weather, we figured no one would turn up, but here they were.

It wasn't 57 people, and we would have liked to have seen more bands make it out. A few groups couldn't be there—All Purpose Voltage Heroes, the Operators '780 and the Wolfnote, for example, were all on the road, exporting the Edmonton sound. But it was still an inspiring moment. Just like this year's directory, it's more than a listing of musicians. It's like a yearbook, a chance to examine a sampling of who's translating this government-and-oil berg into their music. A few people didn't bother sending their info in, so if you're not in here, sorry. If you sent something in but you're not listed, it's probably because you were too late. But for those who took a minute out of their day to drop us a line, thanks.

In these fractured times, it's nice to know that no matter how eclectic Edmonton's music scene is, it can still be a big family. *Vue Weekly* has always done its best to support our local talent because we believe in that spirit—the very element that makes the scene here special, and so damn cool. And next year, I want to cover the entire steps of the Legislature. —DAVE JOHNSTON



artists



BADSEED

• rock/mainstream
• Webster's defines a seed as "a source of development or growth"—this is the foundation which Badseed lives by. The band is constantly changing its format to deliver the best possible product to Edmonton while keeping the old school spirit close at hand. Heavy-set rhythms, harmonious vocals and crisp percussion bring you back to the day when the Beatles and Queen were igniting stages worldwide while transporting you into the future with ripping sounds of Nickelback, Creed and Puddle of Mudd. Diversity being the key, all the players have excellent stage presence and are dedicated in delivering a professional show that won't disappoint you or your patrons

• Contact: Rick, (780) 718-9983, 7dust@blindpanic.net
• badseedband.cjb.net

THE BLAME-ITS

• soda-pop punk
• Established 1997 in Hinton, moved to E-Town. We'll drink your Slurpee and make you dance
• Contact: (780) 428-0180, blame_its@hotmail.com

ROBYN BRIGHT

• post-punk/pop/goth/folk/love songs
• Love songs, each and every one of 'em. I've played in Edmonton prior to moving to Toronto in the teen band Aural Sects, and in Toronto at various clubs (Lee's Palace, the Rivoli, the El Mocambo, C'est What, the Cameron, Weave) where I was also a loser in the movie *Loser* and I washed Geddy Lee's hair too. I'm in love with Nick Cave, the Cure and the Yeah Yeah Yeahs (platonic, of course)
• www.myspace.com/robynbright

BROKEN NOSE

• rock/metal

• Hard-like-rock, heavy-like-metal. This is how Broken Nose describes their "in yer face like a car chase" sound. An originally heavy sound; equidistant poles rebellious and irreverent yet anthemic, hook-driven
• Contact: Al, Mike, (780) 433-6669; Ryan, (780) 435-4429, booking@brokennose.net
• www.brokennose.net

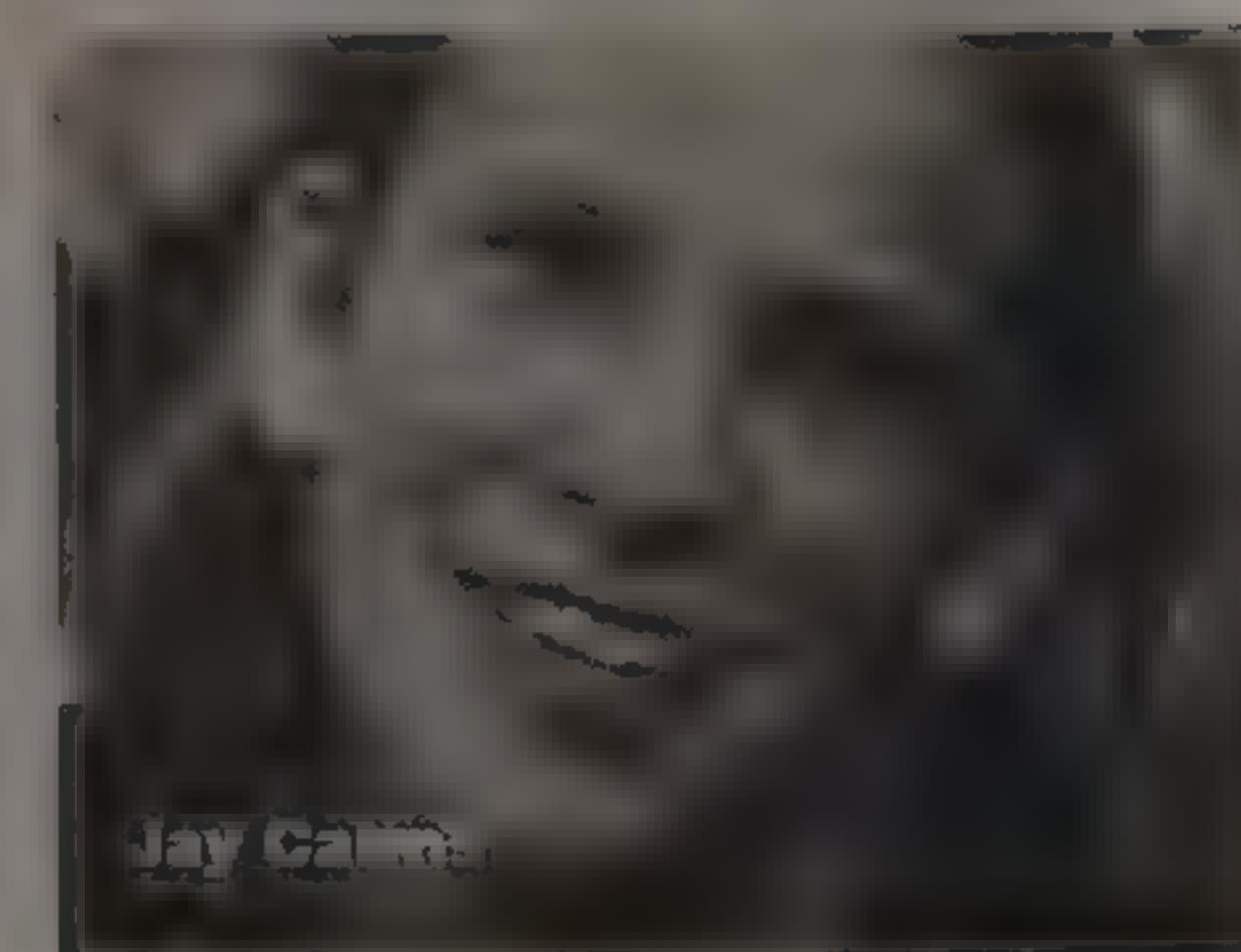
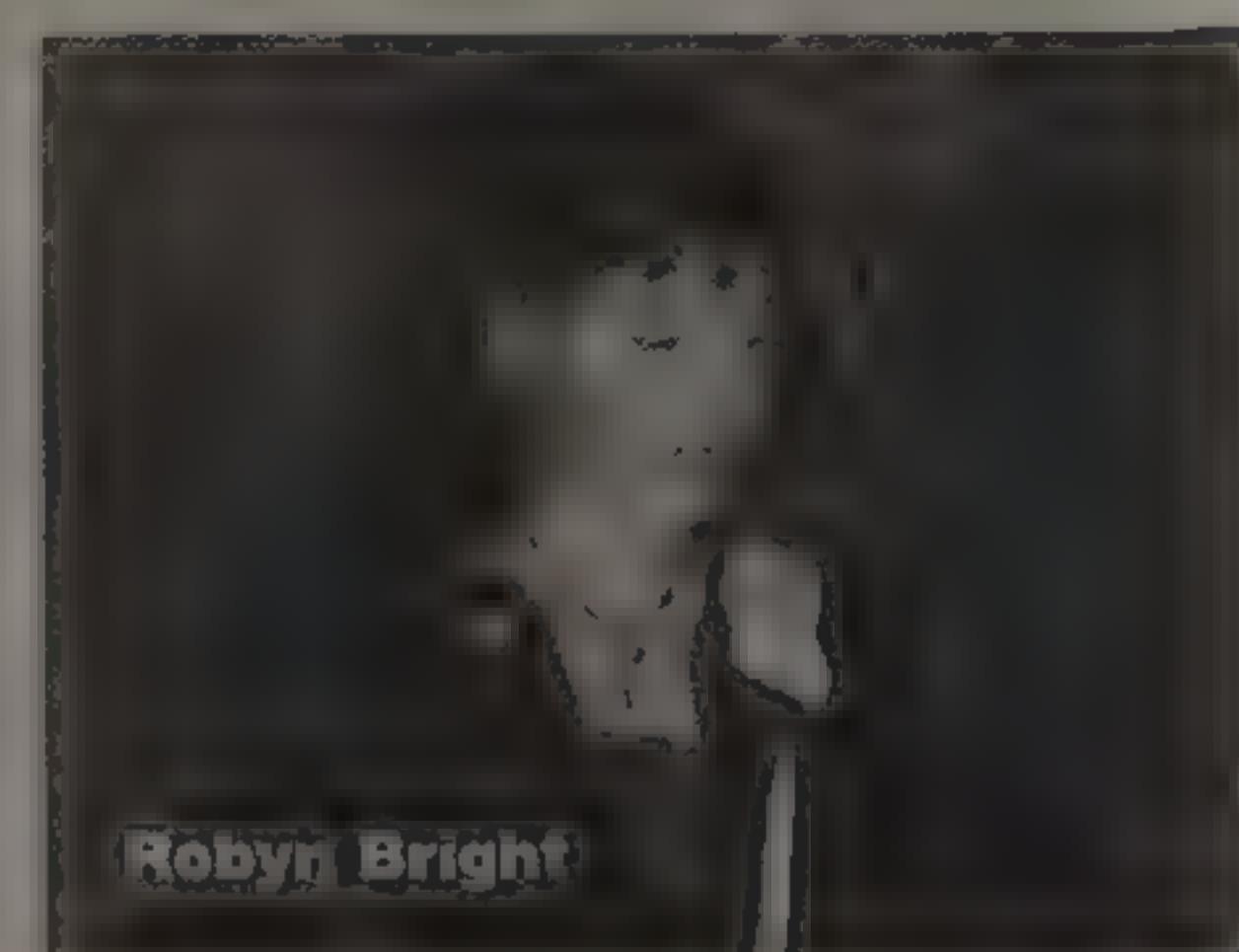
JAY CAIRNS

• rock/pop/funk/jazz/R&B/hip-hop
• In-demand bassist, studio and live, plays with JIF, bebeop cortez, leads the SuperBand, was studio administrator for Sound Extractor Studios for a year and a half, also has Kid Kosher Promotions
• Contact: Kirby (Ramparts Entertainment), (780) 426-5961, kirby.ramparts@shaw.ca
• www.kirbyatramparts.com

CASSIDY

• emo rock
• Powerful melodies, passionate vocals and an outstanding live show make these relative newcomers to the Edmonton scene an act not to be missed
• Contact: Sean, (780) 424-0875, seanwelling@telusplanet.net
• www.cassidirocks.com

The Blame-Its



EDMONTON MUSICIANS' DIRECTORY

THE CHEWKAS

- pop 'n' roll
- Frosted Flakes with shards of glass
- Contact: Jay Walker, (780) 432-6627, chewkas@yahoo.ca

CHOKE

- rock/punk
- Nu-skool hardcore from the Canadian prairies
- Contact: (780) 426-2502
- www.smallmanrecords.com

COLDSPOT

- rock/alternative
- Spacy alternative rock with funky undertones
- Contact: Floyd Cole at Homestead Records, (780) 453-1150, evenings (780) 482-0959, cole@shaw.ca

COLUMBUS

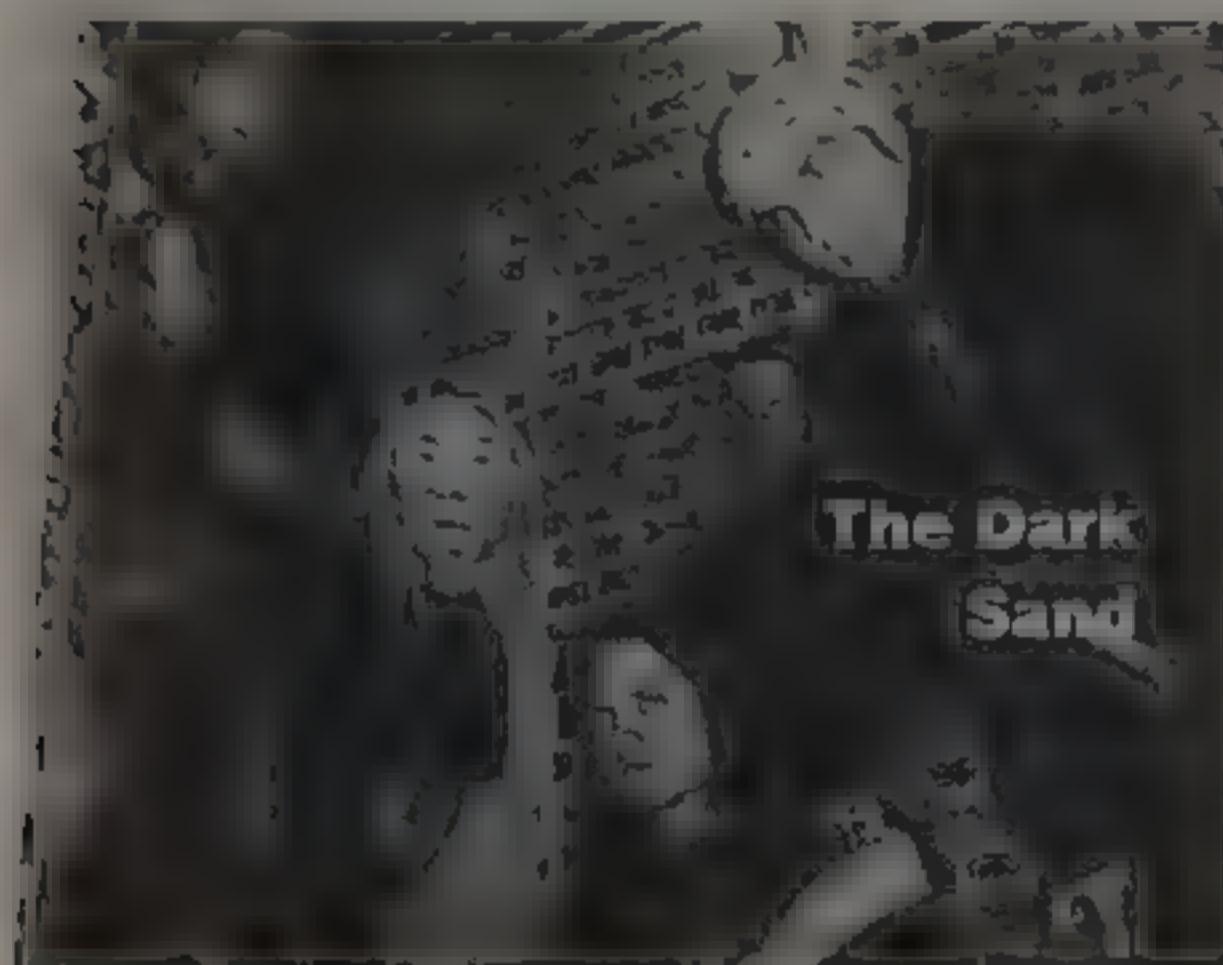
- rock/pop
- Led by the talented Chris Webster, formerly of Stirling. Great songwriter and vocalist and a not-bad ass-shaker as well. Tony Baker (Little Baby Cupcakes, ex-Stirling) on bass, Jesse Sherburne (ex-Stirling) on drums, Rich Britton (the Film Stills) on guitar and Thea (the Film Stills) on keyboards. We are currently recording our first EP and plan to release it in the fall. In the meantime check out our single released on the Humblebee Recordings compilation
- Contact: Jesse, modform@shaw.ca

DANCE FLOOR DISASTERS

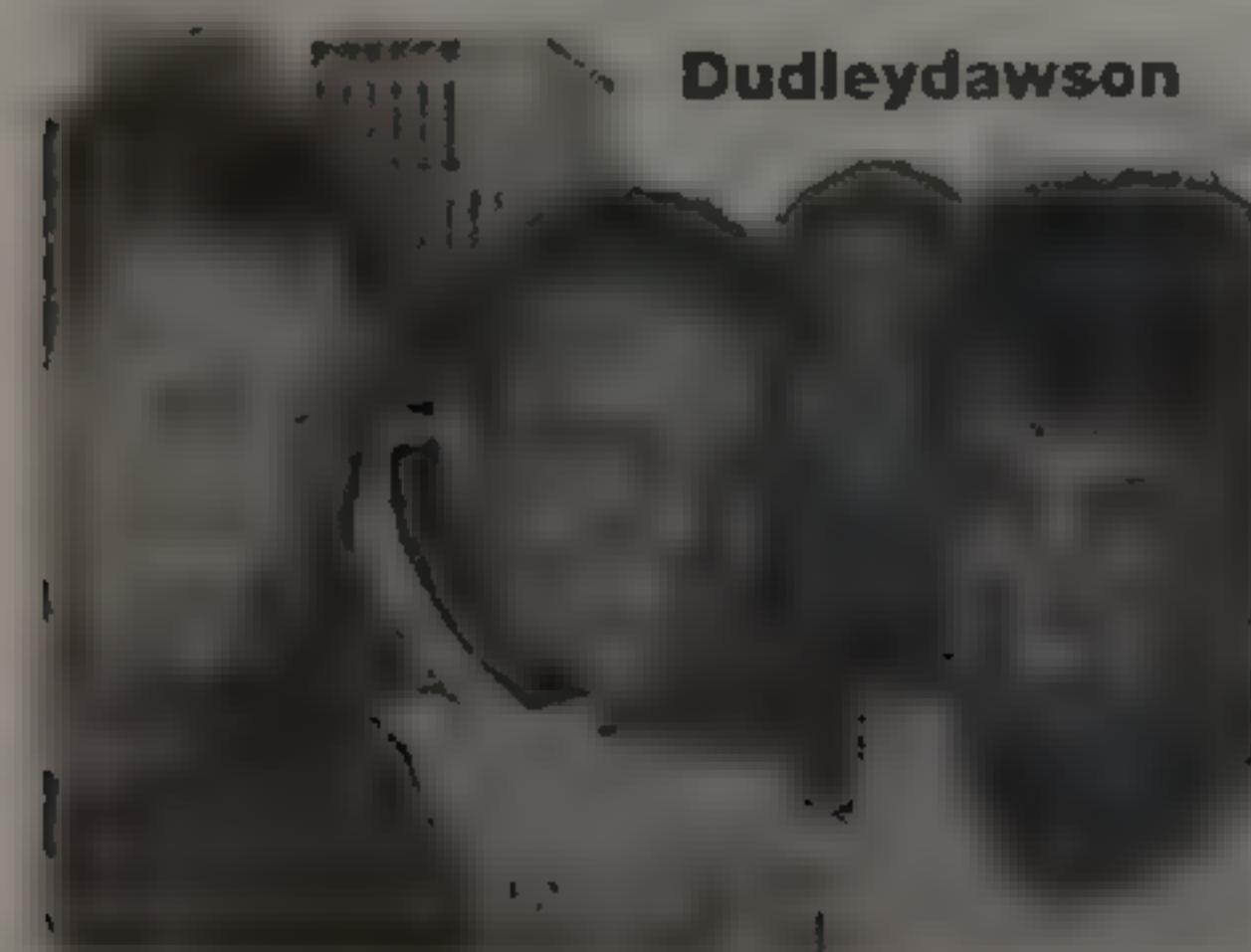
- pogo punk
- young, full-of-energy pogo punk
- Contact: dancefloordisasters@hotmail.com
- www.dancefloordisasters.cjb.net

THE DARK SAND

- rock/jazz/metal



Dudleydawson



- old school skate trash/hardcore
- Fucking your momma since 1999
- Contact: Ken, (780) 430-6516
- www.thefranklins.cjb.net

GOOD MORNING WINSTON

- rock/alternative
- Folk music with a metallic edge
- Contact: Mike Schuh, goodmorningwinston@hotmail.com
- www.goodmorningwinston.com

DRIVE BY PUNCH

- rock/punk
- Three guitars, pop punk rock—what more can you say?
- Contact: Sean, (780) 986-3494

DUDLEYDAWSON

- punk
- Dudleydawson is a high-energy punk rock band. They've been together for two years and have released an independent four-song EP. They are always available for shows and a good party. Members include Chris McDuffe (vocals/guitar), Steve Merko (bass/vocals), Chris Monita (guitar) and Doug Thicket (drums). So get a hold of us, let's rock out and tear the stage a new asshole!
- Contact: Chris McDuffe or Steve Merko at dudleydawson@canoemail.com
- www.dudleydawson.ca

FIRST AID KIT

- genresurf
- First Aid Kit is a unique quartet whose music is very difficult to classify as it surfs from genre to genre across the spectrum. It is angry, comical, depressed and high at the same time. They have just released their second album, *Songs of Warships*
- Contact: Pablo, (780) 433-7171, firstaid@fakrecords.com
- www.fakrecords.com

THE FLOOR

- rock/experimental
- Ethereal shoegazer music mixed with agit-pop attitude in the British vein
- Contact: Matt Pohl, (780) 488-4589

FRACTAL PATTERN

- instrumental post-punk
- Fractal Pattern began as a bass and drums two-piece out of Whitehorse, Yukon. Gradually the band adopted two guitar players and a French horn player. They now play complex yet, catchy instrumental music. They draw on a number of other artists and groups for inspiration including Clann Zú, Godspeed You! Black Emperor, Dirty Three, Fugazi and others. Live shows are really loud and energetic
- Contact: Jordan Faulds, (780) 436-0123, jordano@letterboxes.org

THE FRANKLINS

- old school skate trash/hardcore
- Fucking your momma since 1999
- Contact: Ken, (780) 430-6516
- www.thefranklins.cjb.net



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RainSong NEW! Projection Series Acoustic Guitars

Unique all-graphite soundboard with Mahogany bodies deliver greater acoustic volume and clean, detailed tone.

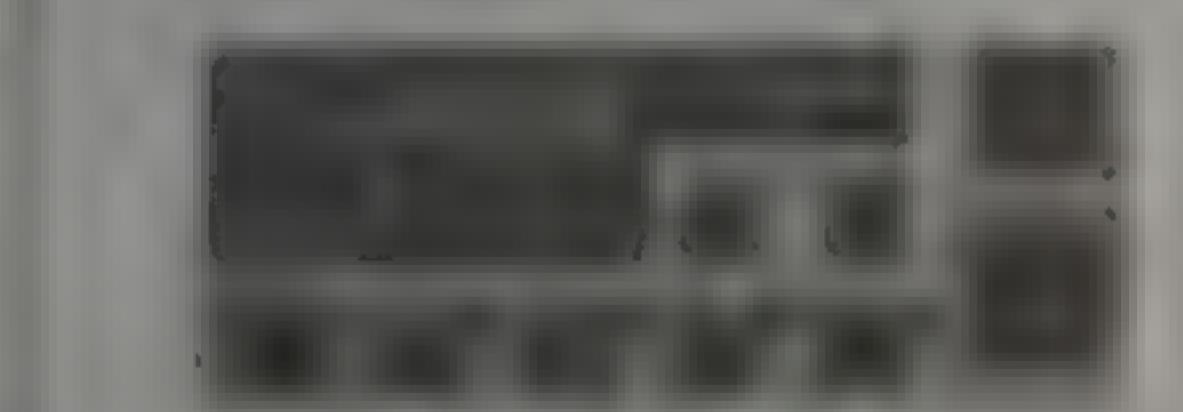
Laminated Mahogany body resists climate changes

TAYE Drums offers even more affordable options for drummers just starting out.

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NEW Krank Amps are here! These amps are built for Rock. The choice of Slipknot, Creed & Marilyn Manson.

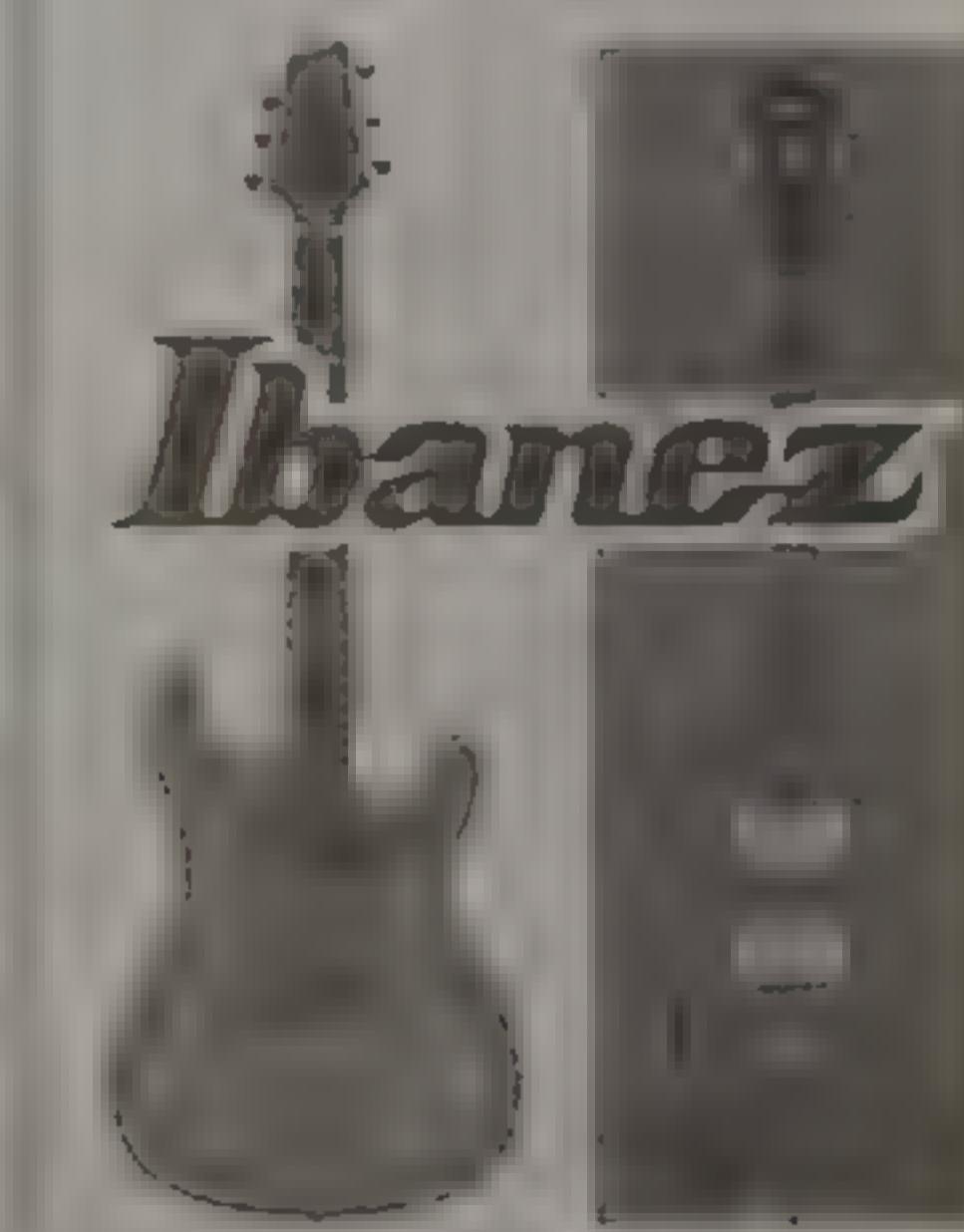
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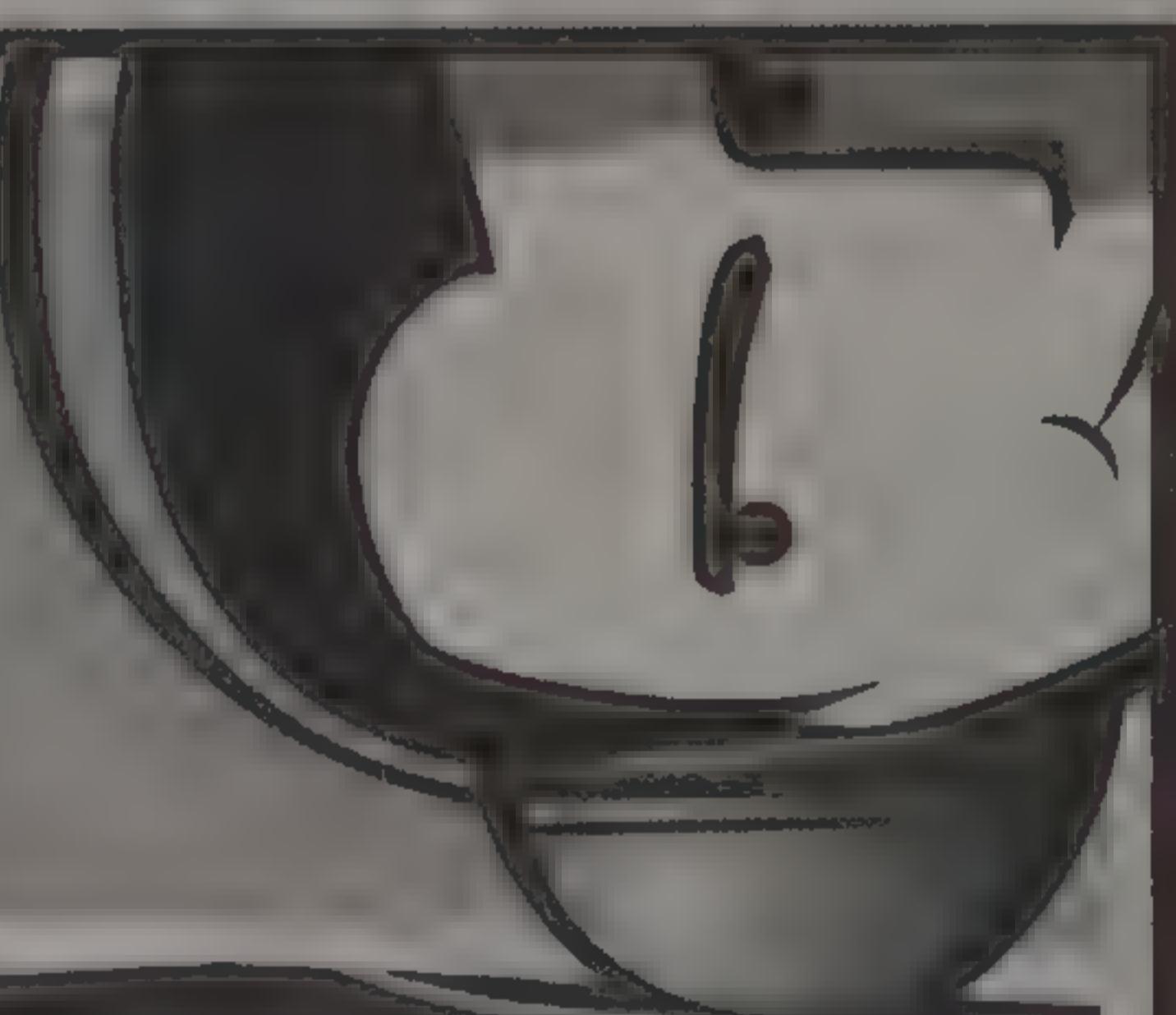
WWW.CORBLUND BAND.COM

VUE
WEEKLY

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EDMONTON MUSICIANS' DIRECTORY

HALF CUT

- apple core
- Formed May 2002, recorded two albums (*Behind the Dumpster*, *Live at the Dumpster*), toured across Canada since 2003. Song-based rock 'n' roll
- Contact: Matt, (780) 908.0115, half-cut_5@hotmail.com
- www.halfcutsucks.com

HEAVY METAL JAZZ CONCEPTS

- rock/jazz/fusion
- Heavy Metal Jazz Concepts is a group of individuals who share a common interest in integrating heavy sound in jazz. Our consistent elements are improvisation and an emphasis on heavyosity. We love all music and try not to restrict ourselves to any one style. We compose originals and have also arranged jazz standards. Our music consists of different styles—for example, rock, Latin, funk, swing, avant-garde. We attempt to fuse these elements together in a cohesive way with artistic expression for listening enjoyment
- Contact: (780) 695-7804, info@heavymetaljazzconcepts.com
- www.heavymetaljazzconcepts.com

INDIAN POLICE

- rock/metal
- New album *Three Ring Circus* now available
- Contact: indian_police@hotmail.com
- www.geocities.com/indianpoliceca

THE JAMES T. KIRKS

- surf punk
- The James T. Kirks have returned to rock you with their fiery brand of instro-mental madness and original lineup
- Contact: Rob Wright, 413-7554, thejamestkirks@hotmail.com

JOEY AND THE INSTAPUNKS

- pop punk
- Contact: Joey, (780) 454-9054, instapunks@hotmail.com

JUDITH LAM

- folk/rock singer/songwriter
- Judith's music is a distinctive and unique blend of soulful folk and passionate rock. With a captivating voice, driven music and lyrics that reflect her zeal for social justice, her songs necessarily inspire and touch hearts
- Contact: (780) 906-8805, contact@judithlam.com
- www.judithlam.com

KING RING NANCY

- rock/metal
- Five-piece band that plays ultra-modern hard rock
- Contact: Pete Mead, (780) 474-1733, petemead@telusplanet.net or Steve Roxx (Artist Management), (780) 440-2197, management@krnmusic.com
- www.krnmusic.com

THE KRAZY 8'S

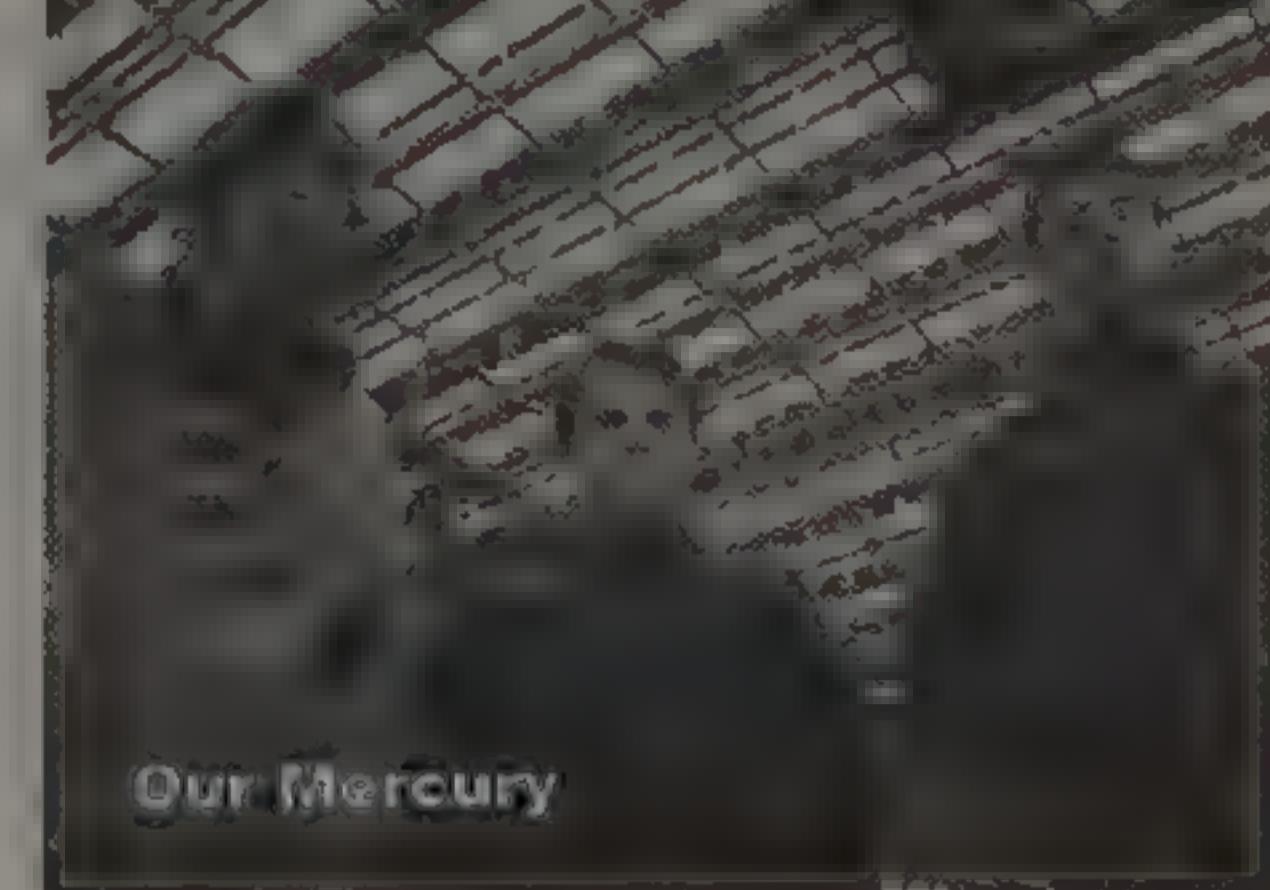
- rock/rockabilly
- Authentic rockabilly with gutbucket bass
- Contact: Paul Balanchuk, (780) 908-7267

A LAST GOODBYE

- punk/rock

- A Last Goodbye is a brand-new band to add to the already amazing musical/arts community in Edmonton. Formed in spring 2004, the band is still working hard on their songwriting and have just started to play a few shows in and around our fine city. With influences ranging from newer bands like Funeral for a Friend to earlier bands like Jawbreaker or even U2, it's interesting to see what this young band will have to offer in the future

• Contact: Liam Harvey Oswald, (780) 474-9869, a_last_goodbye@yahoo.ca



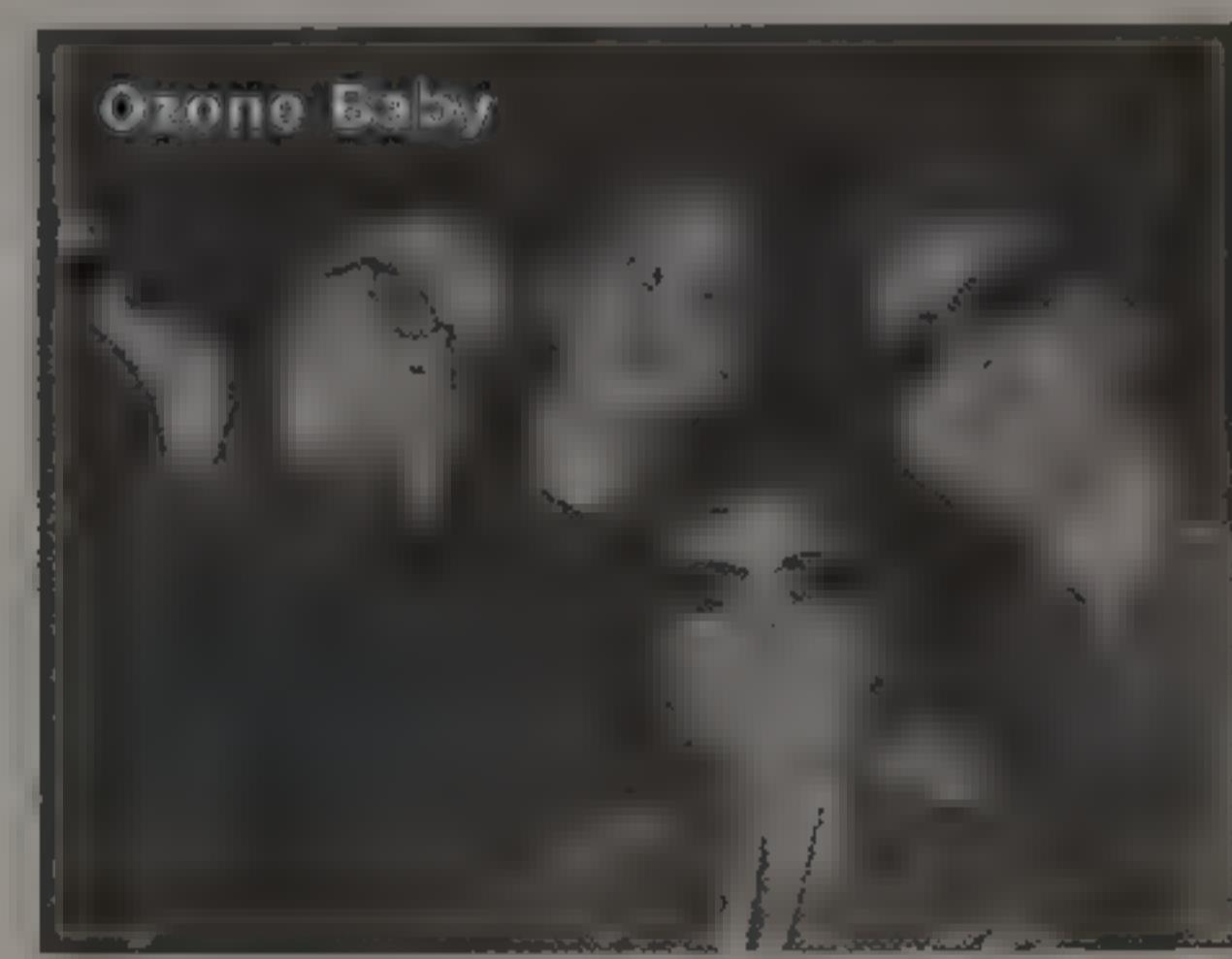
Our Mercury

ences ranging from newer bands like Funeral for a Friend to earlier bands like Jawbreaker or even U2, it's interesting to see what this young band will have to offer in the future

• Contact: Liam Harvey Oswald, (780) 474-9869, a_last_goodbye@yahoo.ca

LEAFBONE

- pop/rock
- Characterized as jazz/folk-rock with a Latin spice, Leafbone's music is hard to put a label on. Leafbone has been making strong alliances with bands and artists, opening for such acts as Bill Bourne, Lost Action Heroes and

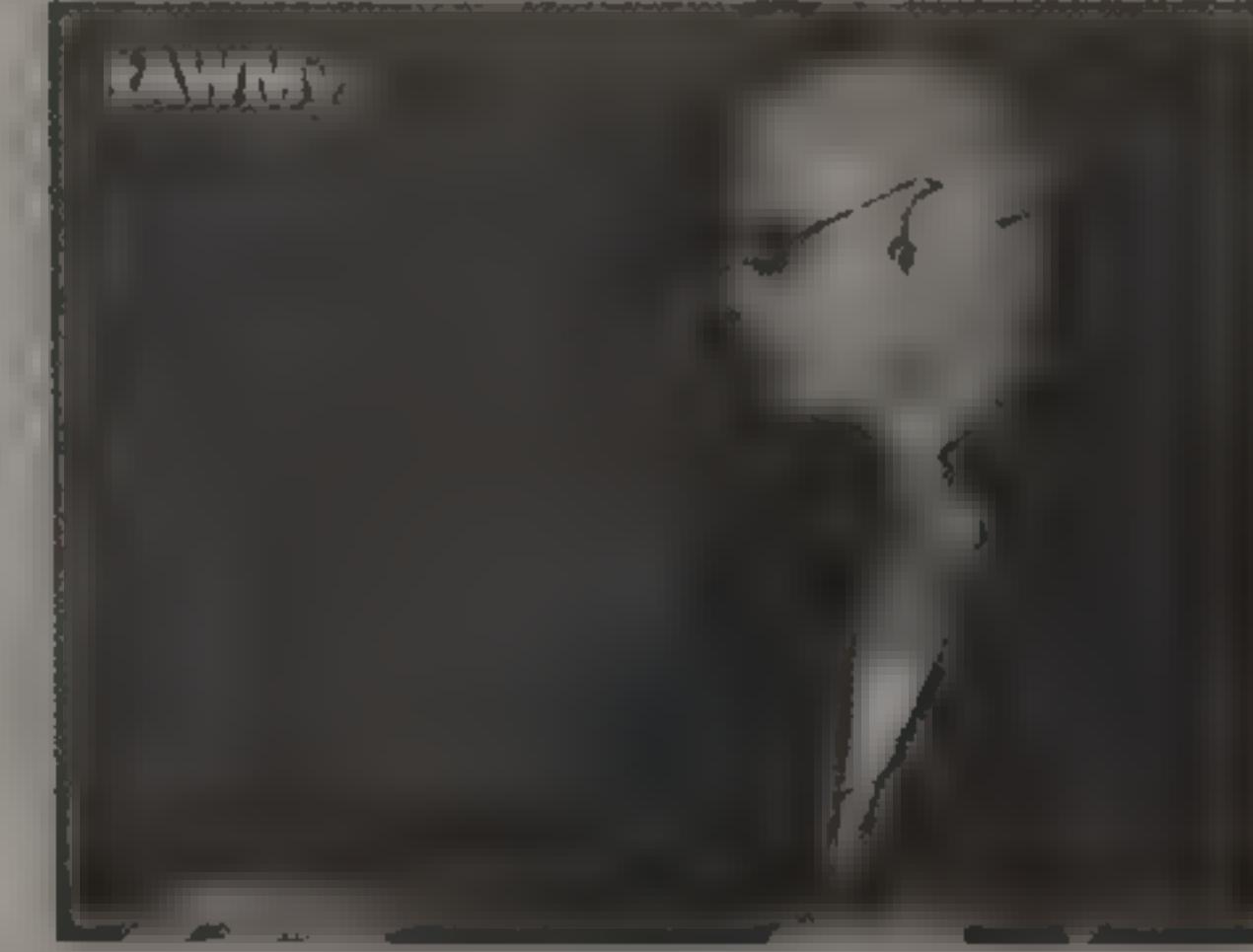


Sinclair, proving that they can link themselves to many genres

• Contact: Jon Morgan, (780) 995-8220, leafboneband@hotmail.com

LIL P'EEP SHOW

- rock visuals
- The slideshow is mainly pictures of people in bands in their playing environment, playing music and hanging out. The slides consist of a rock 'n' roll lifestyle. The show is done with music and visuals. All of the pictures in the show are pictures that I have taken. I have done slideshows at Stars and New City, with a fall booking at the Power Plant



- Contact: Shauna Sirockman, (780) 423-6939, (780) 906-6120, SMS@telusplanet.net

MAD BOMBER SOCIETY

- ska
- Mad Bomber Society is Edmonton's top ska band, influenced by the 2-

Tone sound and good old punk. Around since '96, they have an album *Atomic A-Go-Go* on their own Embalmer Records and are working on their second. High-energy, beer- and whiskey-fueled, with a horn section and an organ—they've been the soundtrack for many a bender

• Contact: Rich Bomber, ishmael@madbombersociety.com

MAMMOTH

- rock/hard
- Hardcore rock 'n' roll that takes no prisoners
- Contact: Rob, (780) 988-0211
- www.mammothinc.com

MARK KRISTIAN PROJECT

- acoustic rock
- A solo acoustic act, highlighting the talents of one of Edmonton's newest singer-songwriters. Mark Kristian has performed in and around Edmonton for many years, most recently as the vocalist and guitarist in Crushing Jane. Current influences include Death Cab for Cutie, Jimmy Eat World, Goo Goo Dolls, the Dave Matthews Band, John Mayer and even Steve Earle
- Contact: (780) 378-0014, markkristian@shaw.ca
- www.markkristianproject.com

NEVERTHELESS

- instrumental madness
- This hard-working threesome is dedicated to producing technically progressive and highly energetic music. They are best known for their exciting live performances and their strong DIY work ethic
- Contact: Leith Brownridge, (780) 433-7805, leith@methodrecords.com
- www.nevertheless.info

O DEATH HERE IS THY PROPHET

- noise
- Composed of Lashen Orendorff (bass, violin, guitar, vocals, percussion and noise), Kathleen Yearwood (voice, electric guitar) and Reg Elder (bass and vocals). They are difficult musicians and they make difficult music. "Pre-natal wall of noise" was one review. Also featuring members of Ordeal, Flat Grey and Valdy's Unborn Children. They do parties and weddings
- Contact: Kathleen, voxtortue@resist.ca

THE OPERATORS *780

- punky reggae
- Deadly sounds delivered by five warriors in this state of emergency. Can you dig it? New album out on Longshot Music
- Contact: Eric or Brad, (780) 482-3684, operators_780@yahoo.ca
- www.operators780.com, www.longshotmusic.com

OUR MERCURY

- rock/punk
- Evolved emo-core
- Contact: Ben, (780) 438-9086
- www.farawayrecords.com

OZONE BABY

- alternative/rock
- Ozone Baby forms from chaos. It's all about energy and sharing that energy. Ozone Baby's sound is hard to describe

but easy to get inside your head

- Contact: Randy Sheehan, (780) 405-8763, 1-866-846-6420, randy@investorsmusic.com
- www.investorsmusic.com, www.ozonebaby.com

PAINTING DAISIES

- rock/folk/pop
- Award-winning band with an upfront sound firmly rooted in the blues and able to go into places unknown. This is not a group of pop princesses; they know how to haul their own gear and how to play it
- Contact: Bristol Agency, (780) 482-2552, painting_daisies@lycos.com
- www.paintingdaisies.com

PORTAL

- progressive hard rock/nü-metal
- Members include Kenton Thomas, Rosco Brooks, Kevin Hoskin and Bill George
- Contact: management@portalband.com
- www.portalband.com

RORSCHACH

- rock
- Rock mixed with a little roll. Figures. I should have known
- Contact: Jon Morgan, morganjj@telus.net

SCREWTAPE LEWIS

- user-friendly art rock
- Screwtape Lewis combines elements of '80s pop, lounge music and punk bravado with a conceptual art presentation to make user-friendly art rock. If Quentin Tarantino were a rock band, he might sound like this
- Contact: Integra Entertainment, (780) 352-8074, pixi8@telusplanet.net
- www.screwtapelewis.com

SILVERFEET AND AN ANGEL'S VOICE

- singer/songwriter pop/rock
- A unique powerhouse duo comprised of internationally-known singer/songwriter Judea San Pedro and the world's fastest double-bass drummer, Tim "The Drumcanman" Waterson. Currently promoting their first CD, *Touching Hearts*
- Contact: Ken or Tim, (780) 794-3766, blusky44@telus.net
- www.judeasanpedro.com, www.drumcanman.com, www.worlds-fastestdrummer.com

SIN

- rock/pop
- SiN has established themselves on the Edmonton music scene having played on regular rotation at clubs around town. They dish out great music that is high in energy and guaranteed to take you on a night rocking. Check their website for upcoming shows
- Contact: Jason Fry, (780) 975-2588
- www.sinband.ca

SLOW FRESH OIL

- infighting with musical accompaniment
- On again, off again, on again?
- www.slowfreshoil.com

STILLFRAME

- technical emo
- Aggressively beautiful guitar work and challenging song structures are what make this group unique. They are constantly pushing the limits of their music

with a three-vocalist assault of melody and post-hardcore grit

- Contact: Travis Bouchard, (780) 464-1045 (cell 886-5081), stillframe@methodrecords.com
- www.stillframe.net

THE STONE MERCHANTS

- rock/roots
- Acoustic and electric folk rock fusion with jazz, blues and world influences
- Contact: John Armstrong (780) 433-9675, john@brassmonkeyproductions.com

LES TABERNACLES

- real rock 'n' roll
- Convincing crowds throughout Canada to accept rock 'n' roll as their personal saviour since 2000. *Born Ready* CD released 2002 on Teenage Rampage Records. "A freight train full of piss and granite," says *The Gateway*
- Contact: Rob Wright, (780) 413-7554, lestabernaclesband@hotmail.com
- www.lestabernacles.com

tAWMy

- rock/pop/electronic
- tAWMy is an Edmonton based songwriter/composer that cannot fit into a box. He has written and composed over 1,000 tunes encompassing almost every genre. He has just released his newest two-CD set of greatest hits with the help of some notable Canadian musicians, entitled *Secrets and Smoothy*. He is in the process of adding two new tunes in DVD format, along with interviews giving away more *Secrets* (release date 9/11/04)
- Contact: (780) 965-3655, tawmy@mashuga.net
- www.mashuga.net

THE TAYLOR DONS

- rock
- A three-piece rock band. Riffs, melodies and big drums galore.
- Contact: Dave @ 780.488.7189 or thetaylordons@hotmail.com

TEN SECOND EPIC

- pop/rock/punk
- Passionate, intricate music. Ten Second Epic, like the beautiful mistake that is passion, is the fulfilment of a feeling, an instinct, a desire
- Contact: band@tensecondepic.com
- www.tensecondepic.com, www.farawayrecords.com

TYRANT: THE JUDAS PRIEST SHOW

- heavy metal tribute band
- Paying homage to one of the most innovative heavy metal bands ever and giving fans a chance to reflect and partake in a live experience of metal's earlier years
- Contact: Jeff Cunningham, (780) 451-4518, tyrantribute@hotmail.com
- www.judaspriestshow.com

THE VERTICAL STRUTS

- gay/allied garage-shock
- Fuck Stephen Harper. Sincerely, the Vertical Struts
- Contact: Raymond E. Biesinger, (780) 433-4560, raymond@fifteen.ca

DAHLIA WAKEFIELD

- pop/rock
- Edmonton-based award-winning singer/songwriter. Catch her around

town playing her originals or performing with local cover band the X-Factor.

She's just released a new CD called *Close to Home*—check it out!

- Contact: (780) 425-7538, dahlia_w@telusplanet.net
- www.dahliaawakefield.com

WEDNESDAY NIGHT HEROES

- streetpunk
- High intensity sing-along streetpunk, guaranteed to blow a hole in the back of your head, rip your limbs from your body and leave you in a gleeful daze
- Contact: Graeme MacKinnon/Konrad Andrelunas, (780) 432-5234, wnheroes@hotmail.com
- www.wnheroes.com

WILFRED N AND THE GROWN MEN

- pop/rock
- Wilfred N and the Grown Men (Wilfred Kozub, Jamie Philp + band) have

been making adventurous pop music over the course of six DIY albums.

Their latest, *Waiting for Luck to Come*, is a sparkling two-CD effort that has attracted glowing reviews and the interest of film and television

- Contact: Wilfred Kozub, wilfredn@compusmart.ca
- www.wilfredn.com

WHITEY HOUSTON

- rock
- Beefy bass with a fine Gravy
- Contact: Lyle, (780) 405-FORT
- www.whiteyhoouston.com

THE WOLFNOTE

- post-rock
- With diverse influences ranging from new wave to hardcore, the Wolfnote makes music that is driving and urgent, forceful and sassy, chaotic and sexy—all at once
- Contact: info@thewolfnote.com
- www.thewolfnote.com



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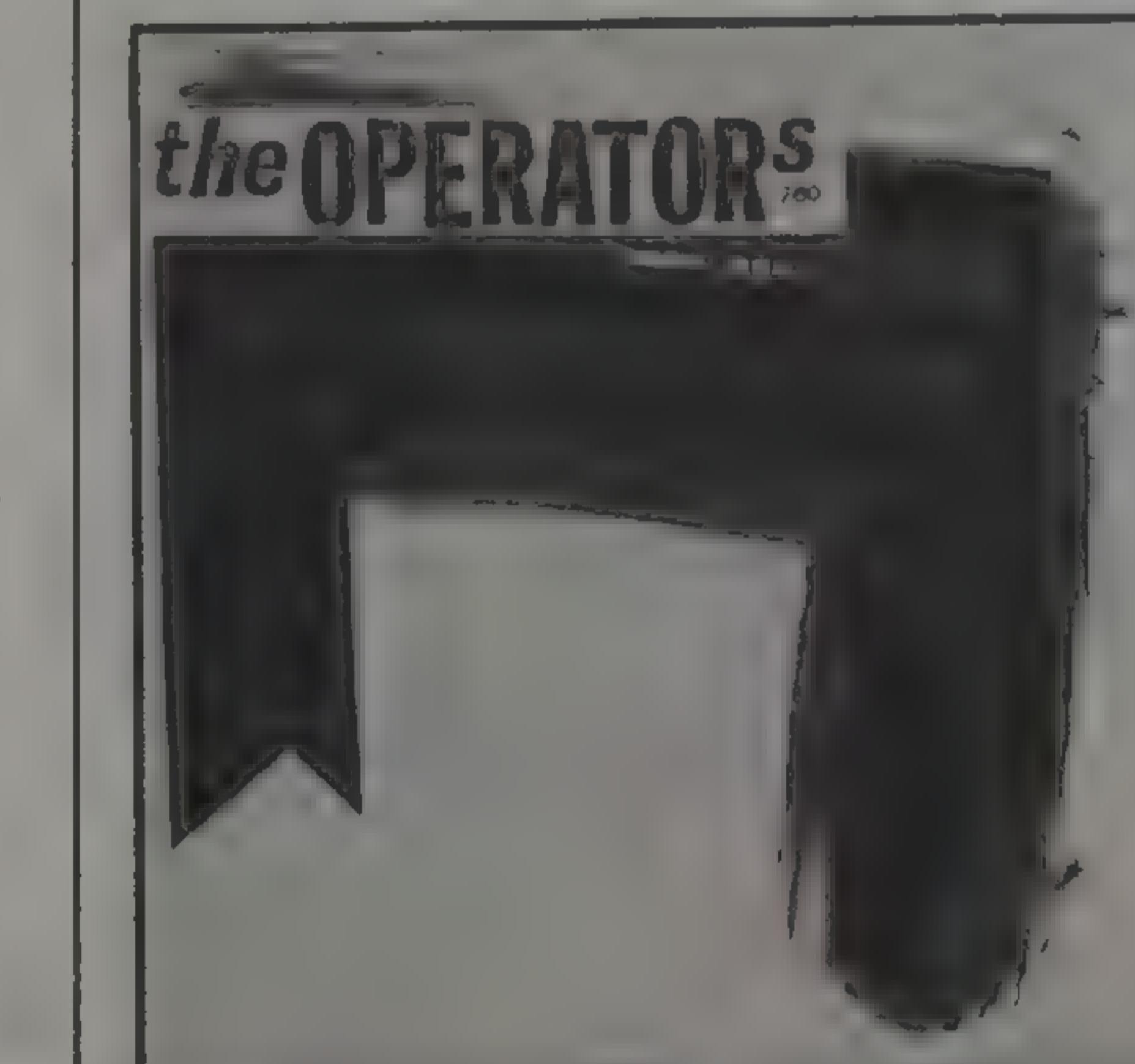


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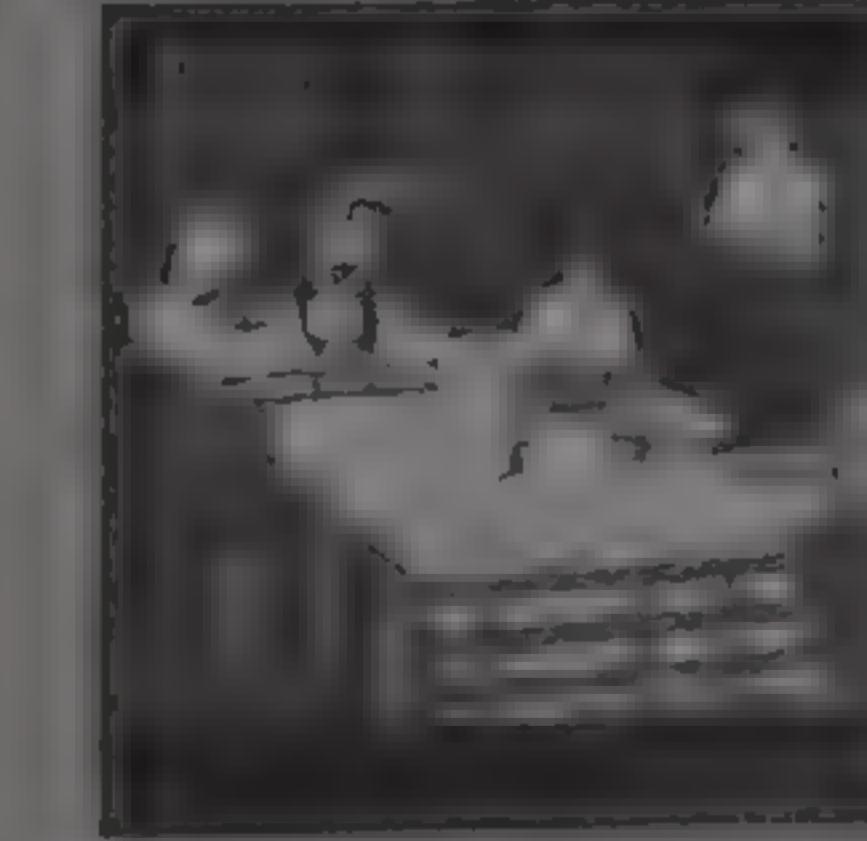


THE OPERATORS *780* CD RELEASE PARTY

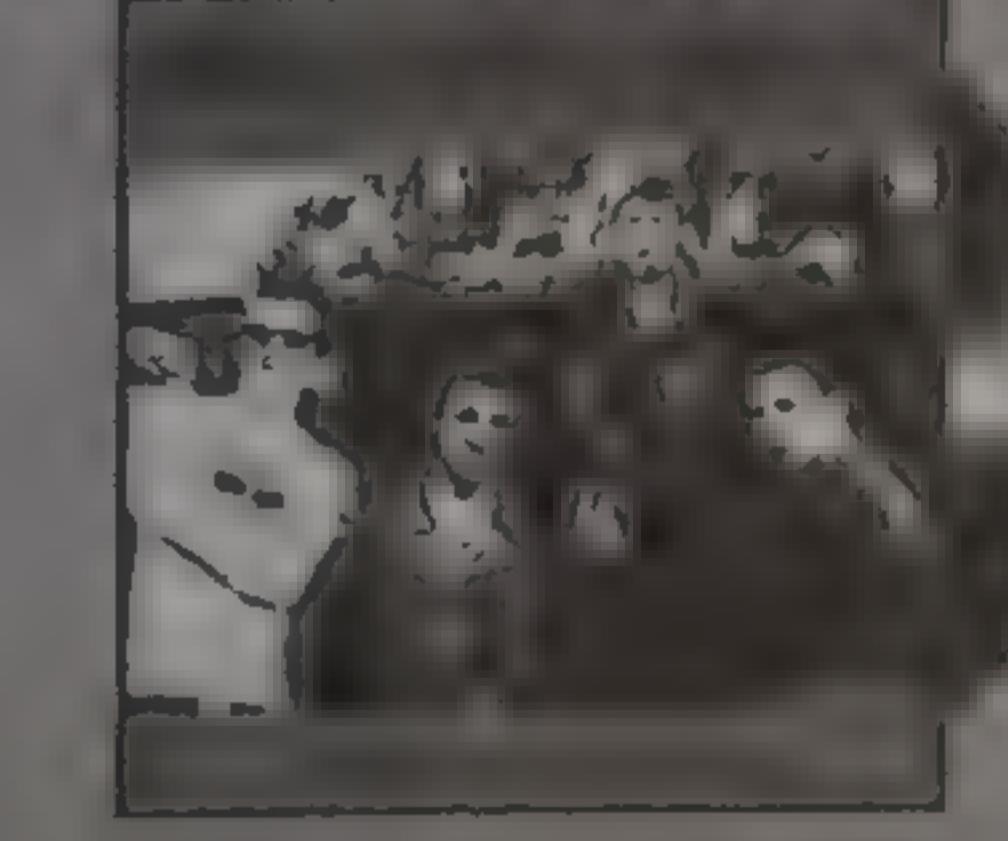
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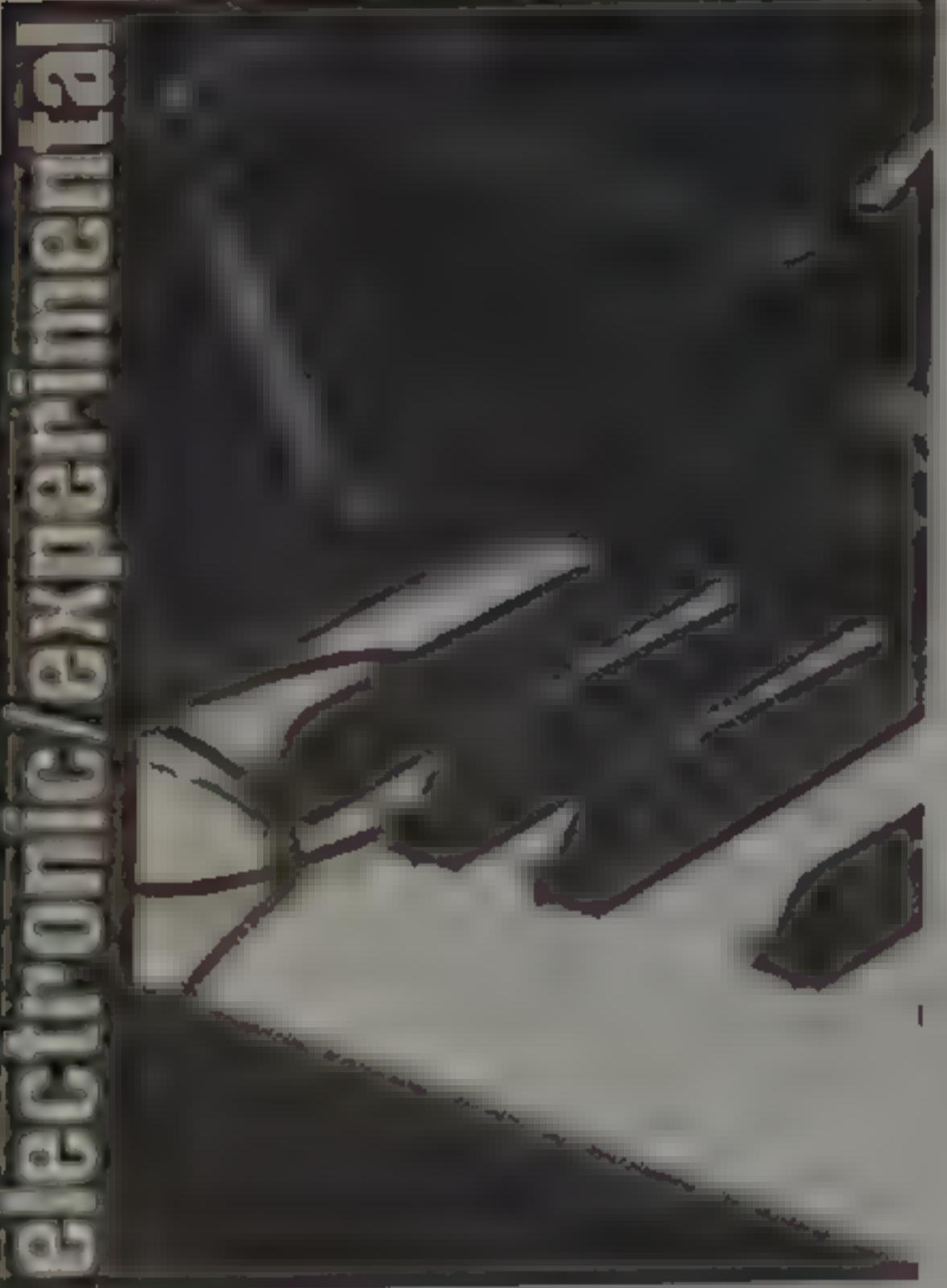
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genres to create a unique sound unlike anybody you've heard in this city

- Contact: Kevin Cherney, (780) 425-2307, kevin_cherney@hotmail.com
- www.flangetask.com/voltage

LANE ARNDT

- electronica
- I play in several bands ranging from the chill-out improv of PROxyBOY to the electro-roots of AA Sound System to the full-on electro/laptop/experimentation of FERN and the completely improv tenets of the improvised network. The common thread is an emphasis on creativity and sonic experimentation. Also led two nights at the Yardbird Suite this season, the String Trio involving Robin Hunter and Thom Golub and Monolith, a seven-piece electro-groove-improv group
- Contact: (780) 988-8142, proxyboy@mac.com

THE GOURD

- electronica from the crypt

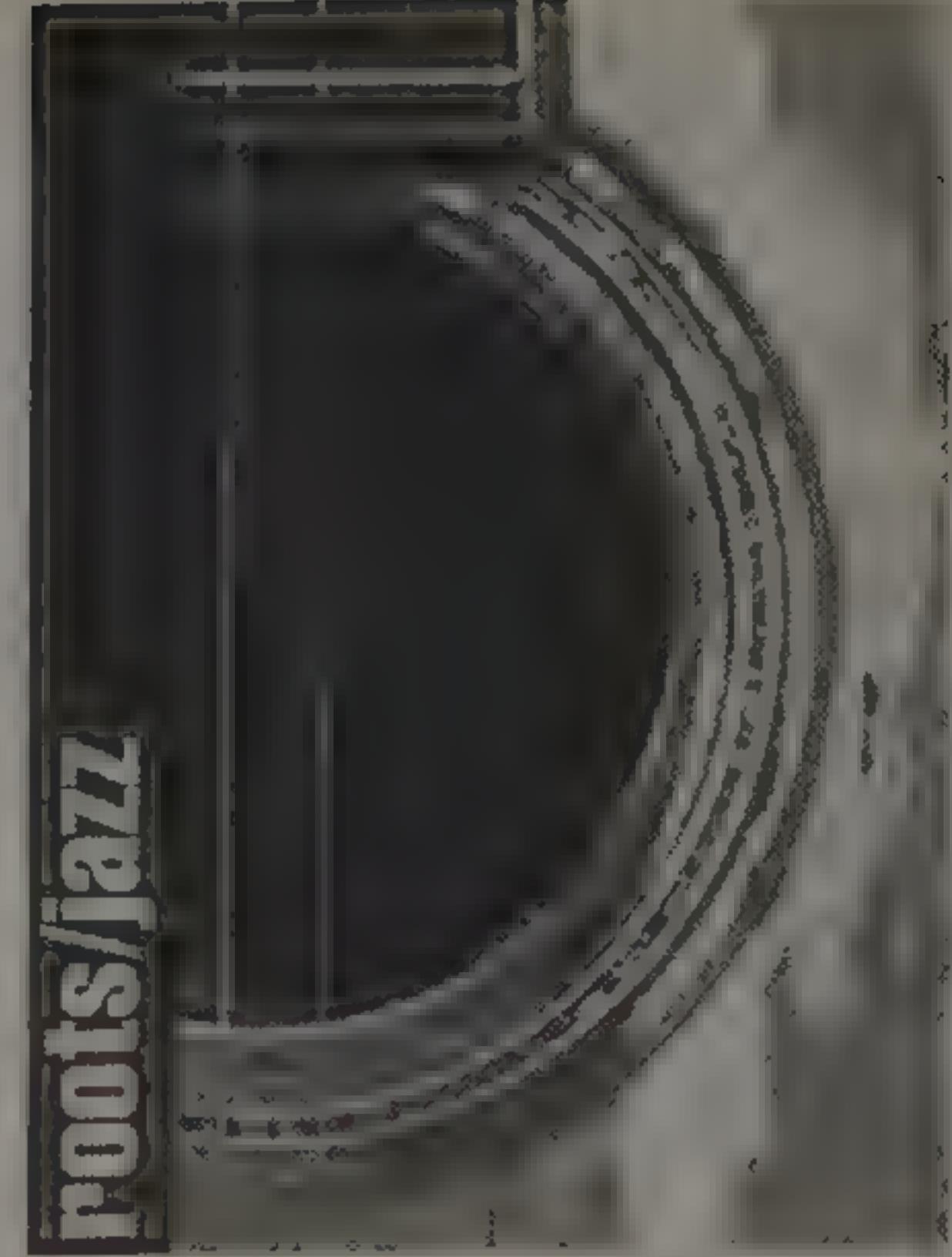
- Soundscapes for the dead/operettas for the entombed. The clouds hang heavy over this duo's moans and drones. Ambient and sometimes painful, as life is after death
- Contact: Adrian, (780) 437-5775

LOBBY

- electronic
- The music of Lobby lies somewhere between "good" and "crappy." It's made by people with instruments and computers and whatnot
- Contact: lobby@lobbynet.net
- www.lobbynet.net

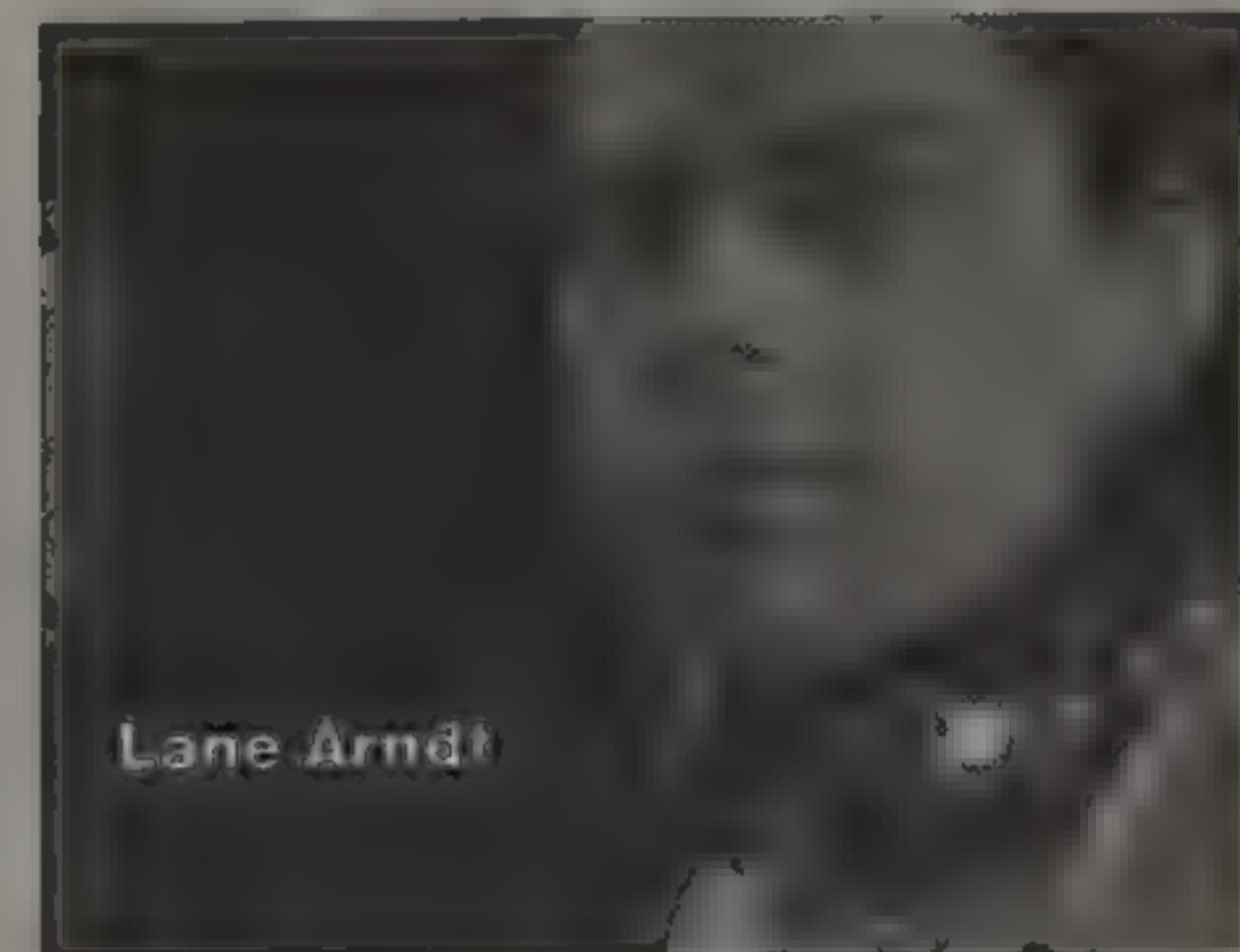
SONIK RIDDIMS

- experimental
- Fusion duo of bass guitar (and bass synths) with real drummer. Forays into dub, jazz fusion, d'n'b, metal and electronica
- Contact: TonMeister K, lpotech@shaw.ca



PATSY AMICO AND BRIAN GREGG

- folk/blues/country
- A pair of singer-songwriter guitarists with very entertaining original songs featuring vocal harmony and intricate



guitar work. Patsy and Brian have been working together for over five years—during the week they do singing telegrams for Scheme-A-Dream and busk on the street or in Edmonton's Corona subway station. By the end of this year they hope to have logged 3,333 hours of busking. On weekends they play bars and folk clubs. If they're not on tour you'll find them every Wednesday night hosting the Little Flower Folk Open Stage in the Rossdale Community Hall

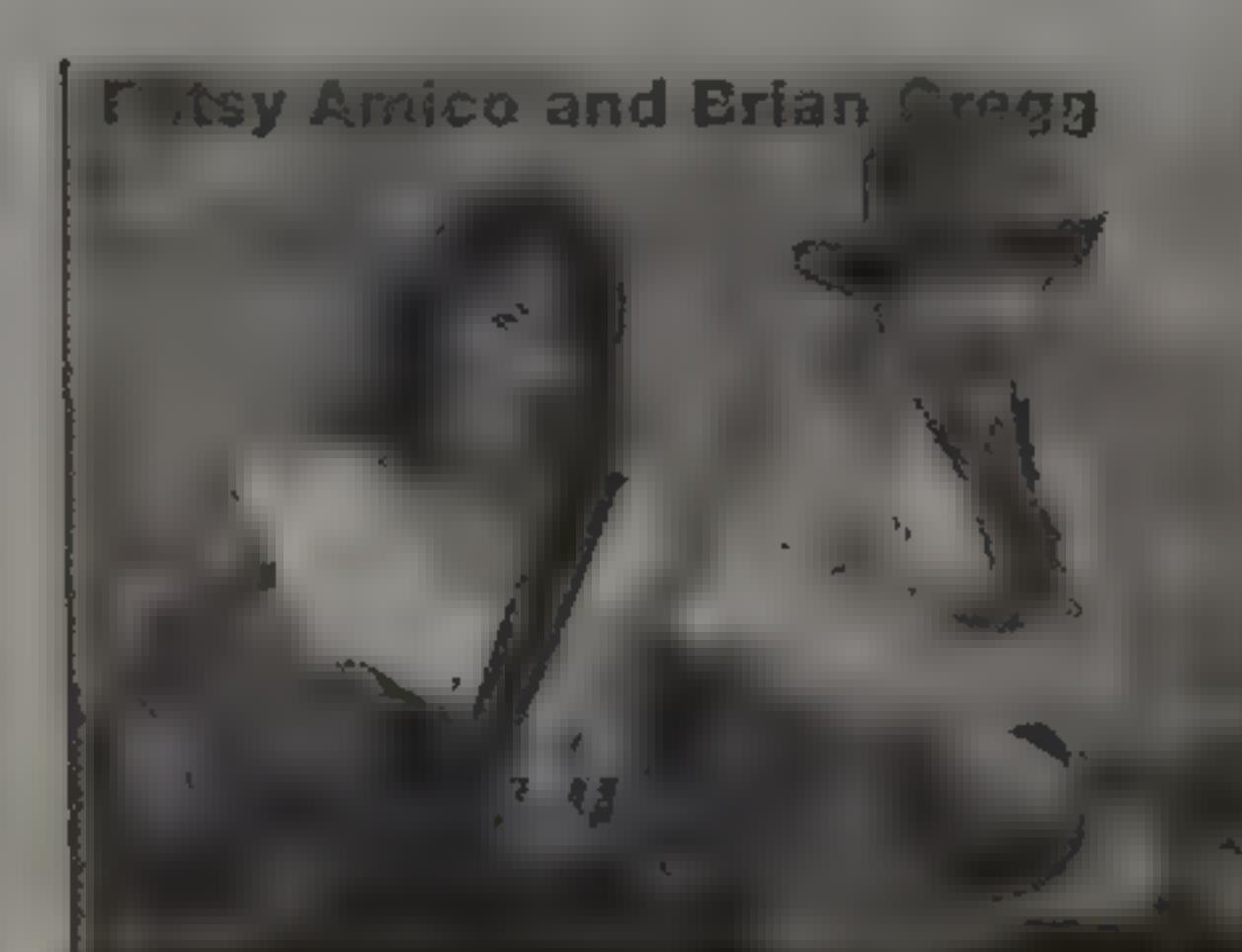
- Contact: Brian Gregg, (780) 429-2624, bgbg@ecn.ab.ca

BILL BOURNE

- folk/roots
- Juno Award-winning folk musician with a diverse repertoire. Other projects include Bourne and MacLeod and Tri-Continental
- Contact: Hugo Rampen (Amok and Rampen Artist Agency), (519) 787-1100, amok@sentex.net
- www.billbourne.com

BOB COOK AND THE UNHERD-OFL

- roots
- Bob Cook and the Unherd-Ofl enjoy playing their happy concoction of BOMP music (or "bompin', rootsy folk 'n' roll") for people of all dimensions,



drawing on Bob's catalogue of more than 300 songs and six albums. From "Chuck the Head" to "All Things Weird and Wonderful," you're sure to enjoy Bob's catchy, idiosyncratic tunes and the band's bouncing sounds

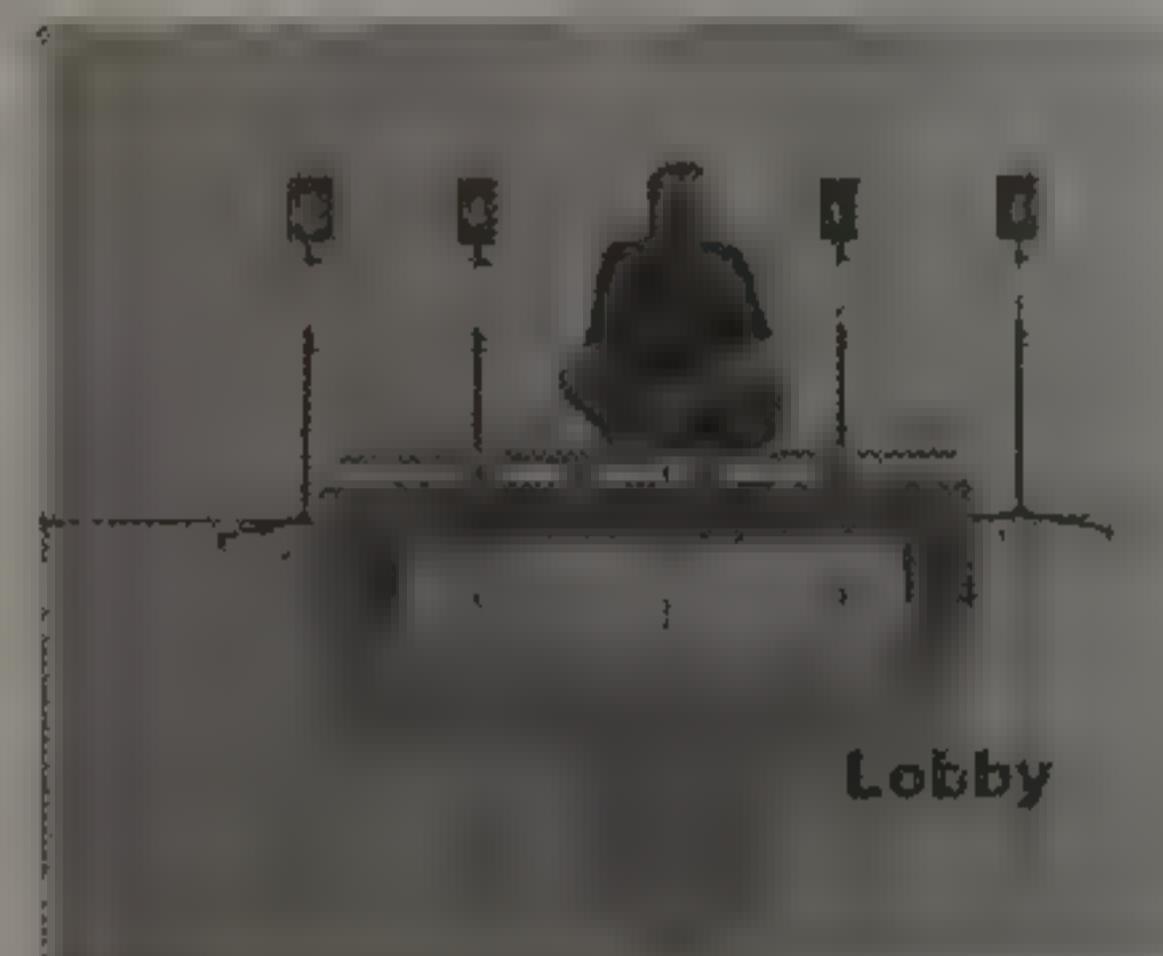
- Contact: Bob Cook, (780) 423-2199
- www.bobcook.ca

¡BOMBA!

- Latin/world beat
- Latin/world music group ¡Bomba! is a collaborative group of musicians with a striking diversity of cultural backgrounds dedicated to exploring the rhythms and grooves from across the Americas
- Contact: Kirby (Ramparts Entertainment), kirby.ramparts@shaw.ca
- www.bombaweb.com

COLLEEN BROWN

- folk/pop
- Colleen's music is exactly what you might expect from a prairie-bred folk/popster—a little bit strange, but honest and straightforward. Colleen's



inspiration to write comes from everywhere—an elderly woman on a bus, the West Coast, cartoon superheroes, the hope of finding love in a supermarket. Take a trip with someone who's never been farther than 1,000 kilometres from home, but who has found a lot of places worth going to

- Contact: (780) 482-6424, colleenmariebrown@hotmail.com
- www.colleenbrown.ca

CAPTAIN TRACTOR

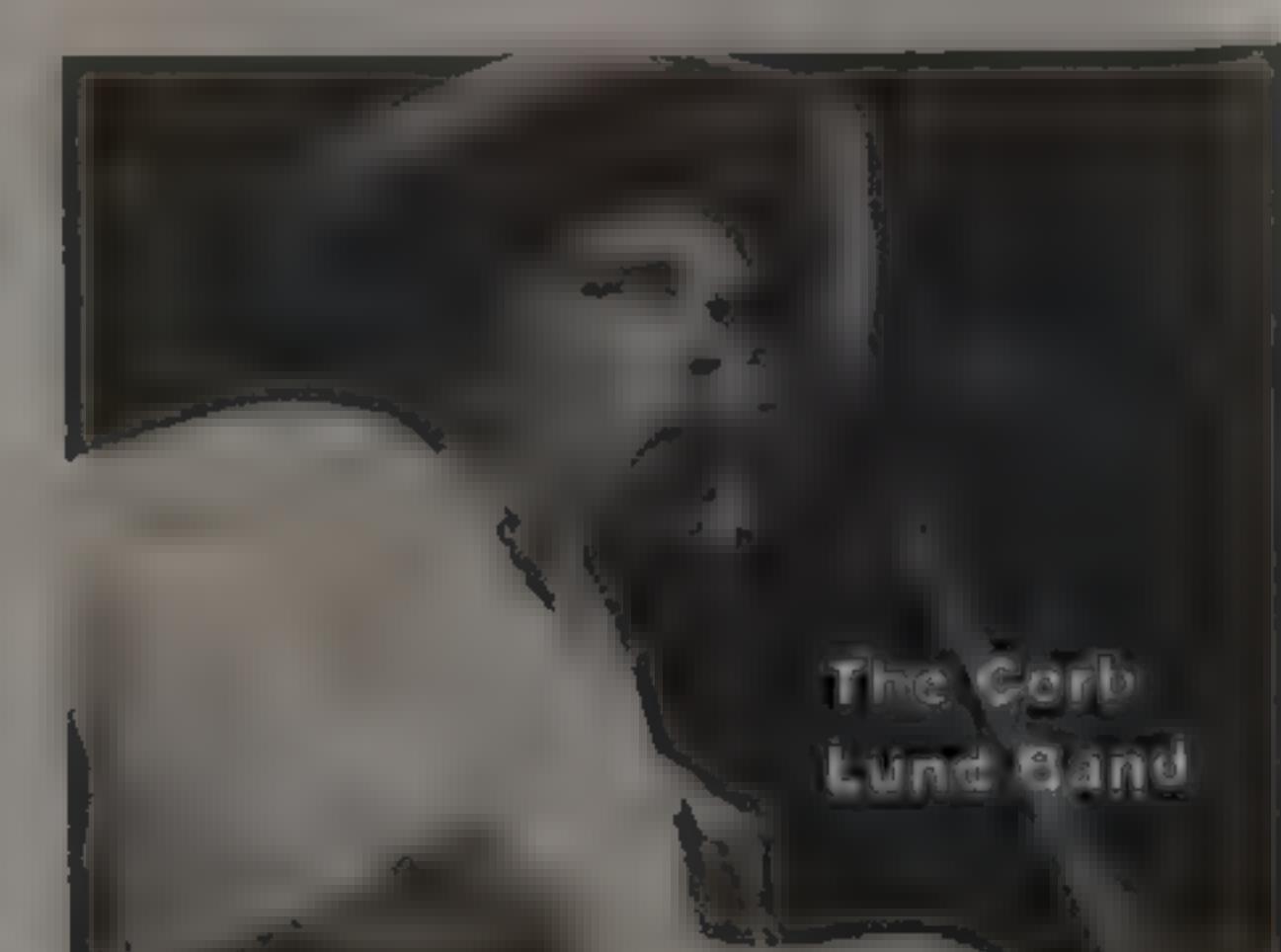
- folk/pop/rock
- Upbeat Celtic punk theatrical gun-slingers who guarantee everyone a good time
- Contact: Rob Pattee, S.L. Feldman and Associates, (604) 734-5945, info@captaintractor.com
- www.captaintractor.com

CLAYTON BELLAMY BAND

- country/rock
- Brash, gutsy, dynamic songwriters and performers with roots in classic country, '70s southern rock and roots music
- Contact: (403) 816-1419
- www.claytonbellamyband.com

KEVIN COOK

- country/roots



- This 21st-century troubadour has roots deep in the country and blues traditions, creating the foundation for his strong narrative songwriting style. His latest release, *Trouble Light*, is a moody collection of songs about struggle and hope tempered by an off-beat sense of humour
- Contact: (780) 489-7651, kevin-cook100@hotmail.com
- www.kevincookmusic.com

THE CORB LUND BAND

- country
- Diverse three-piece band fronted by songwriter Corb Lund. Currently recording the follow-up to the successful album *Five Dollar Bill* released on Stony Plain Records
- Contact: JM Entertainment (Marlene D'Aoust and Jolayne Motiuk), (780) 465-3175, mداoust@shaw.ca
- www.corblundband.com

CORDOBA

- country/rock
- Songs about gamblin', boozin' and womanizin' played way too fast.
- Contact Cliff @ 780.445.0750 or cordobaband@hotmail.com

PAUL MORGAN DONALD

- acoustic singer/songwriter
- Paul Morgan Donald is a singer/songwriter who moves easily across genres from country to rock to jazz with an eclectic mix of originals and covers. From delicate fingerstyle to propulsive flat-picking with a voice full of humour and heartbreak
- Contact: (780) 887-2857, pmd@cjsr.com

JERROLD DUBYK

- tenor saxophone
- Jerrold has performed at the Edmonton, Calgary, Saskatoon and Medicine Hat Jazz Festivals, and has played with the Tommy Banks Jazz Orchestra, P.J. Perry, Lenny Pickett, late jazz legend Joe Henderson, Peter Erskine, Hugh Fraser, Slide Hampton, Orange Then Blue and Mike Murley. His groups are regular performers in the Friday night jazz series at Zenari's on 1st. The group is available for any corporate or casual events
- Contact: (780) 429-0174, jerrold@telus.net

MARIA DUNN

- folk/Celtic
- Juno-nominated singer/songwriter who knows how to tell a good story, bringing characters to life with original music that pays tribute to her Celtic roots and Canadian upbringing
- Contact: distantwhisper@mariadunn.com
- www.mariadunn.com

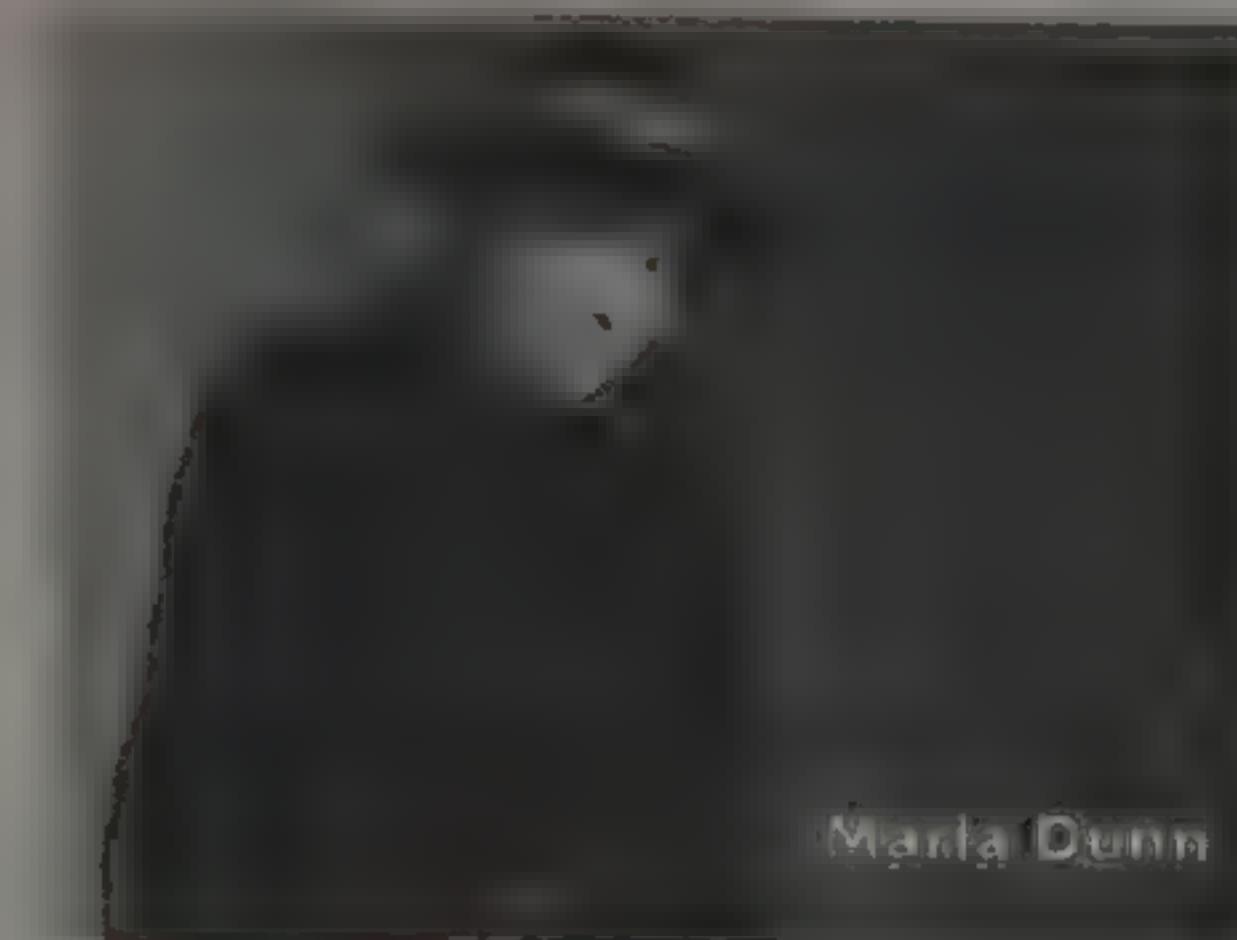
JOHNNY B. FAMOUS

- electro-blues/indie
- Dance party mayhem. All you need are a few sexy ladies, heavy beats and a slide guitar. "Electrobilly" blues. Beck meets ZZ Top, Cheap Blue Love Affair
- Contact: johnnybfamous@hotmail.com
- www.stereokiller.com/bands/johnnybfamous, zerophase.net/johnnybfamous

JIM FINDLAY

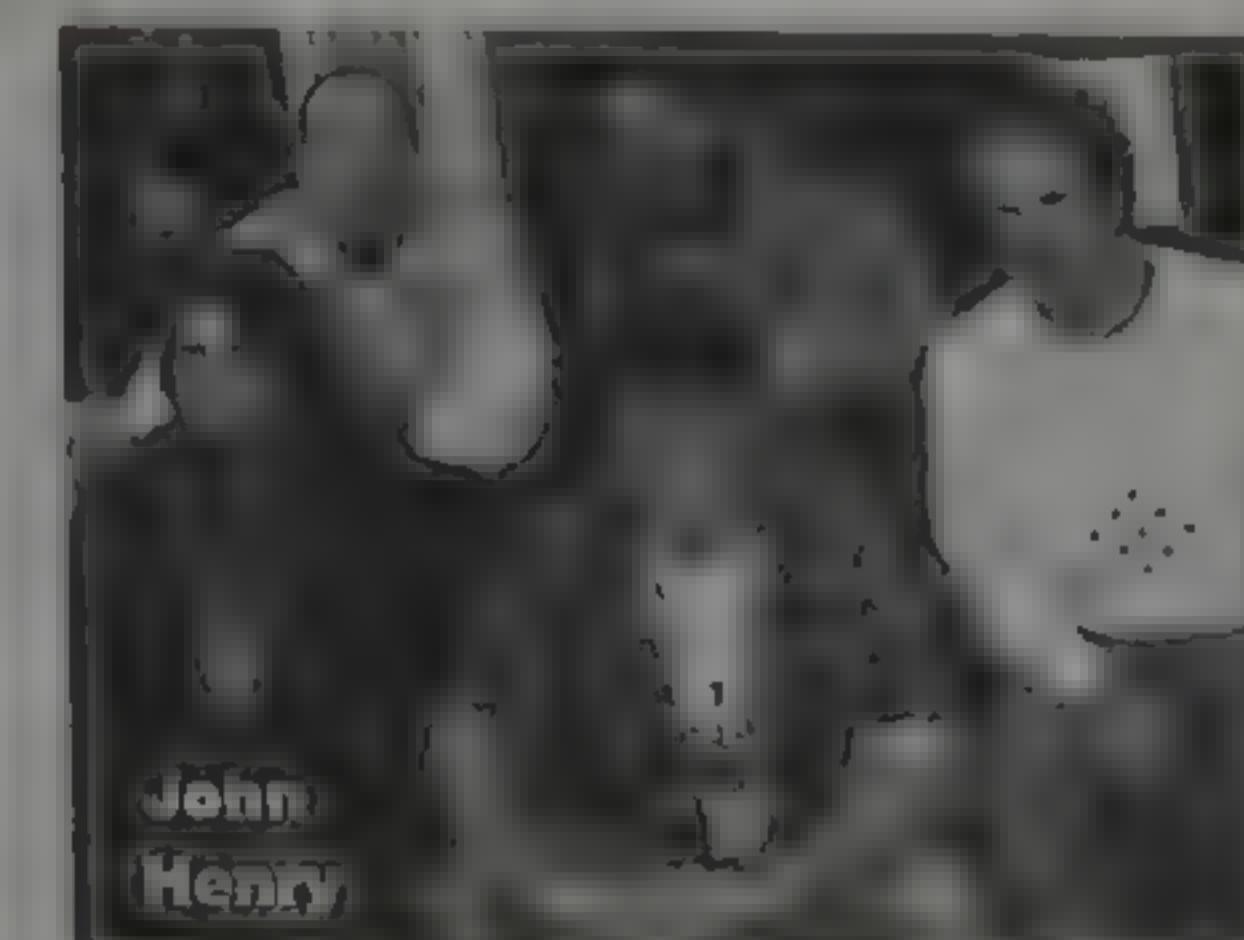
- jazz

- Finger-style guitarist, playing mainly jazz using an electric classical guitar. I also compose jazz-flavoured pieces. Available for local work and some travel. Good skills and improvisational talent
- Contact: Jim Findlay, (780) 922-5059, cronfin@oanet.com



suit the client with additional instruments or vocalists. We have experience with concert settings, clubs, lounges, corporate, arts gigs and media work

- Contact: Jim Findlay, (780) 922-5059, cronfin@oanet.com



THE JIM FINDLAY TRIO

- jazz
- Group consisting of guitar, violin and bass. We play a mix of genres from Hot Club to modern, standards and originals. Shows can be tailor-made to

JOHN HENRY

- country/honkytonk/swing
- Five-piece original band featuring songs of John Gorham, Chris Smith (guitar, electric guitar steel), Cam Neufeld (fiddle), Thom Golub (bass),

- Dwayne Hryniw (drums)
- Contact: John Gorham, (780) 429-0564, johngorham@tysons-minerals.com

JEN KRAATZ

- folk
- Passionate, country-tinged original material
- Contact: jenkraatz@yahoo.com
- www.yellowpencil.com/jenkraatz

MARV MACHURA

- roots
- Singer-songwriter, western Canadian roots music, independent recording artist and performer
- Contact: (780) 922-7605
- www.ecn.ab.ca/machura

TERRY McDADE

- world/Celtic
- As one of the leading exponents of the contemporary harp, Terry has performed at concerts, festivals and special events throughout Canada and the

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Liane Gayler, flute
Margaret King, flute
Jeff Campbell, clarinet
Don Ross, clarinet
Daniel Sutherland, clarinet
Charles Stolte, saxophone
Sarah Wolkowski, saxophone
Mary Fearon, horn
Suzanne Langor, horn
Nancy Stepney, trumpet
Ben Tupling, trombone
John McCormick, drums

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Elizabeth Raycroft
Judy-Lynn Sawchuk
Svetlana Sech

Marie Forestier, violin
Lianne Gale, violin
Marie Gale, violin
Linda Hudelson, violin
Rebecca Schellenberg, violin
Mathias Silveira, violin
Monica Stabel, violin
Rhonda Henshaw, viola
Ronda Metszies, cello
Colin Ryan, cello
Ian Woodman, cello
Toscha Turner, double bass
Nora Bumanis, harp
Keri Zwicker, harp
Andrew Creaghan, guitar
Bill Damur, guitar
Donald Ehret, guitar
Michel Forestier, guitar

Grant MacEwan College

X-CANADA TOUR REPORT

DAY 1 - VICTORIA

Needed drum sticks
Bought them at 

DAY 2 - VANCOUVER

Amp fried
Repaired it at 

DAY 4 - EDMONTON

Acoustic guitar broken during
onstage freakout, replaced at 

DAY 5 - CALGARY

Need strings
Got them at 

DAY 6 - SASKATOON

Lost cymbal last show
Bought new one at 

DAY 7 - REGINA

Small club, no P.A.
Rented one at 

DAY 9 - WINNIPEG

Great show, broken drum skin
Replaced at 

DAY 12 - WINDSOR

Nothing wrong,
ogled guitars at 

DAY 13 - TORONTO

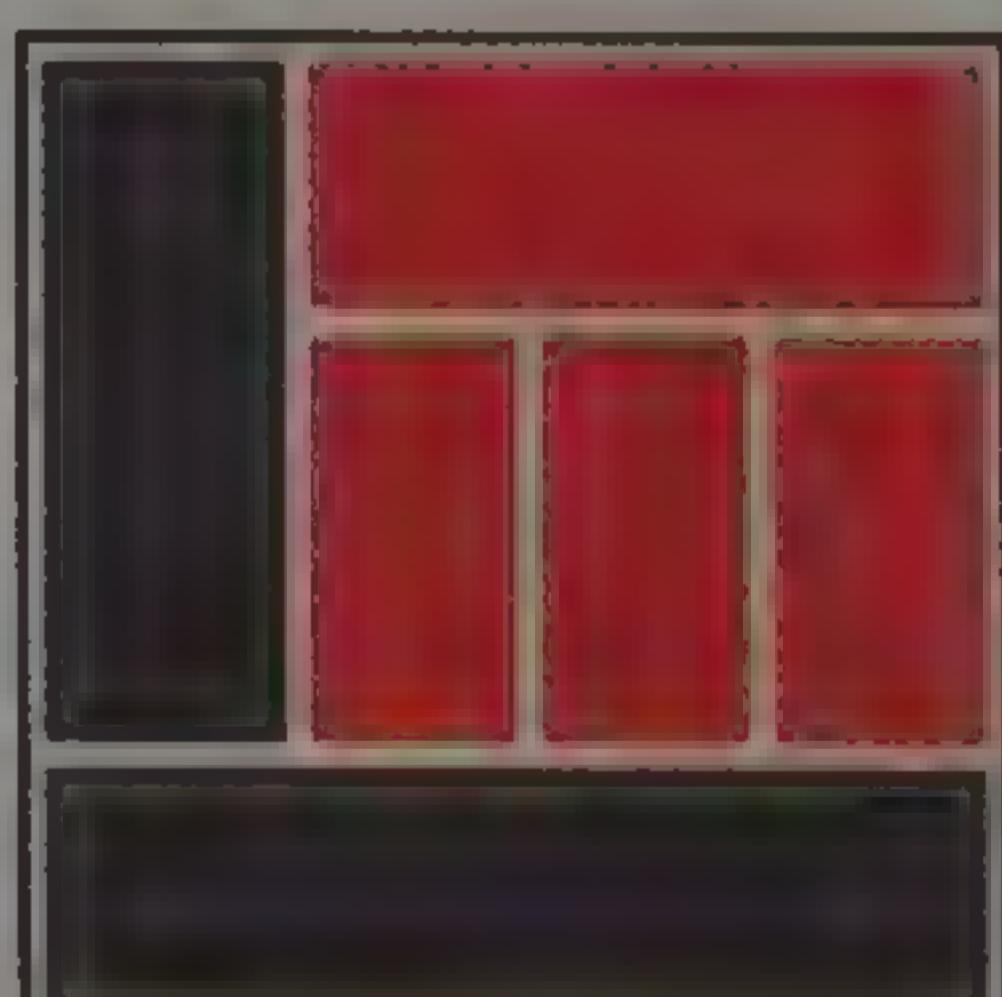
Great show, smashed tuning head
Replaced at 

DAY 14 - OTTAWA

Need tubes for amp
Got them at 



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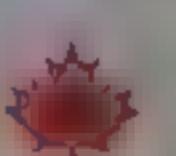


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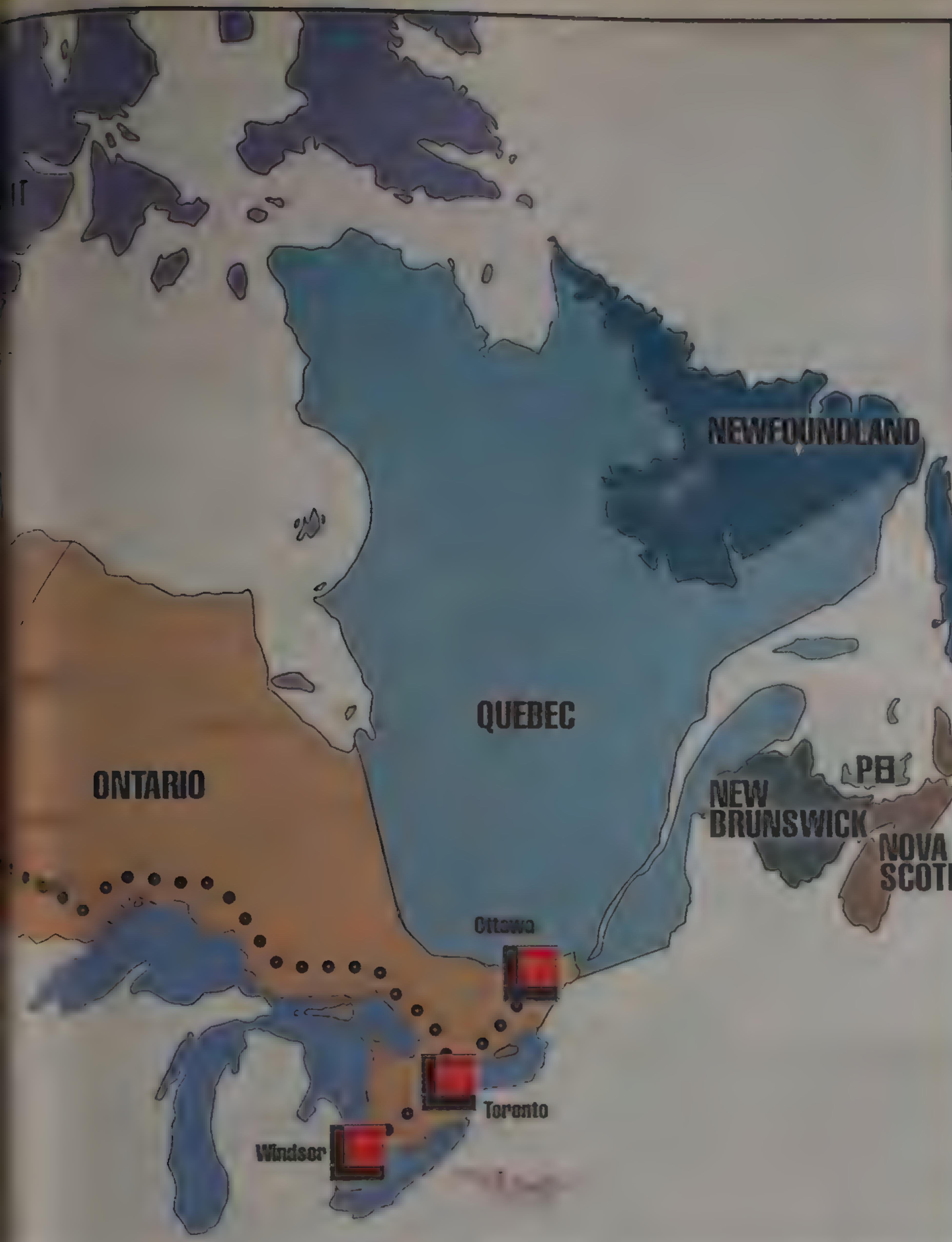
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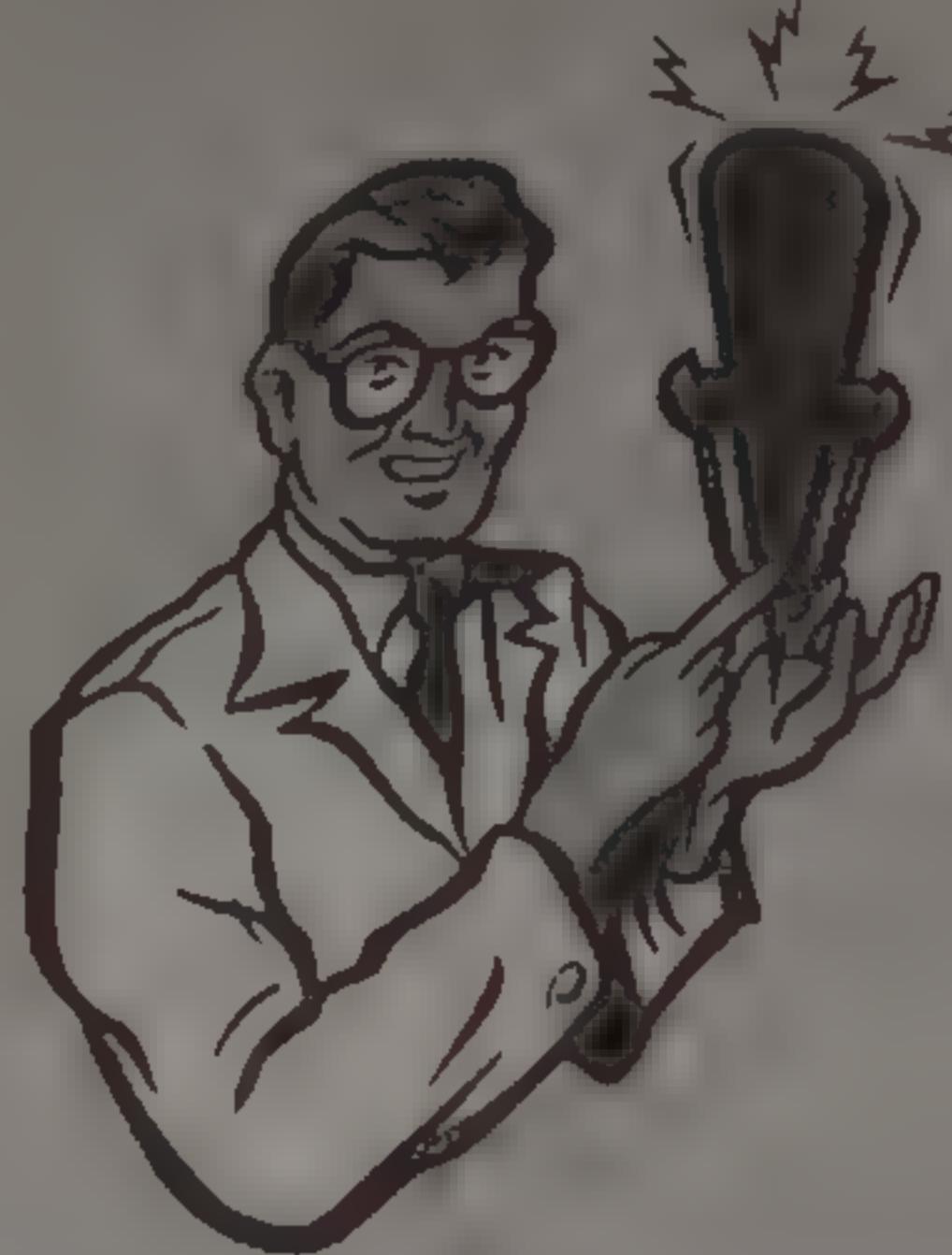
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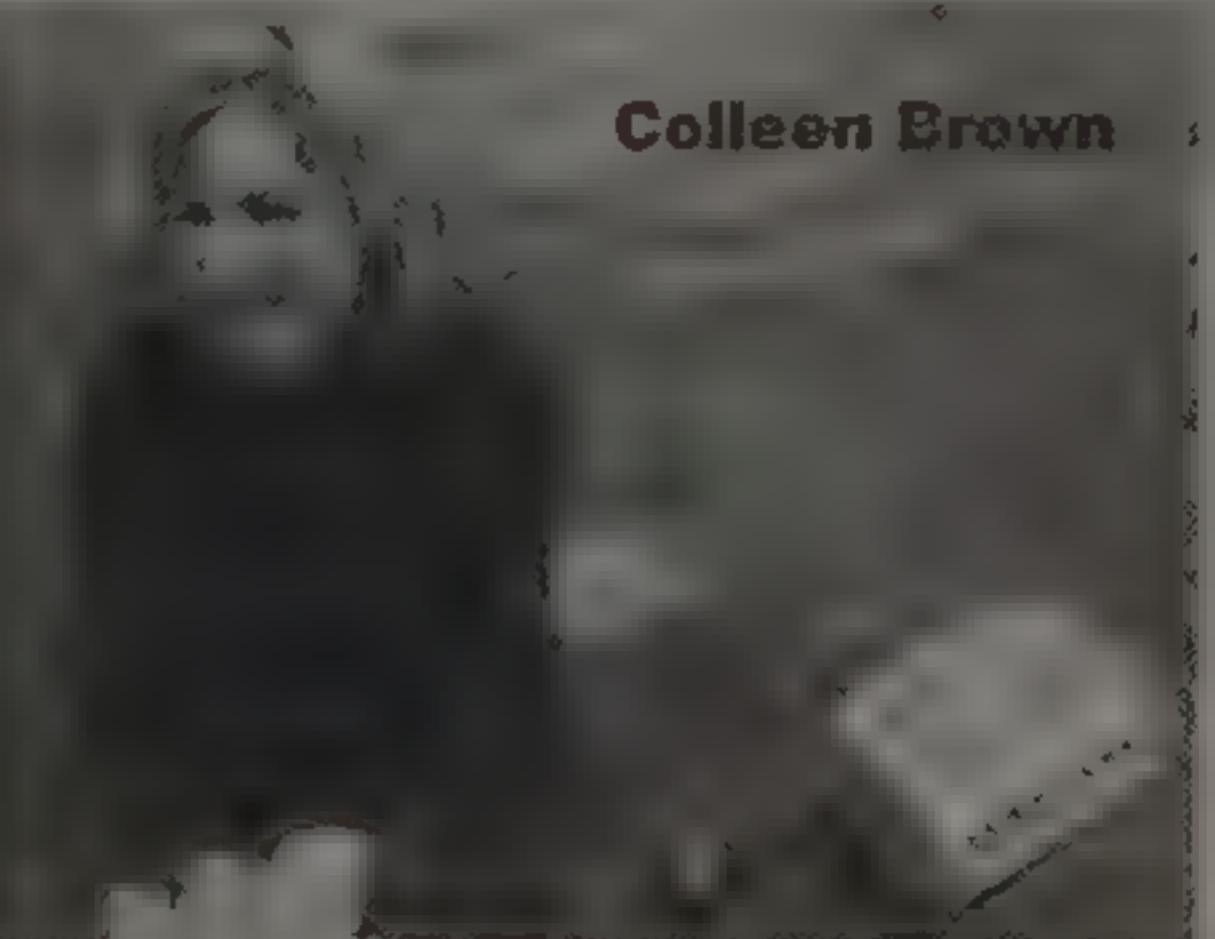
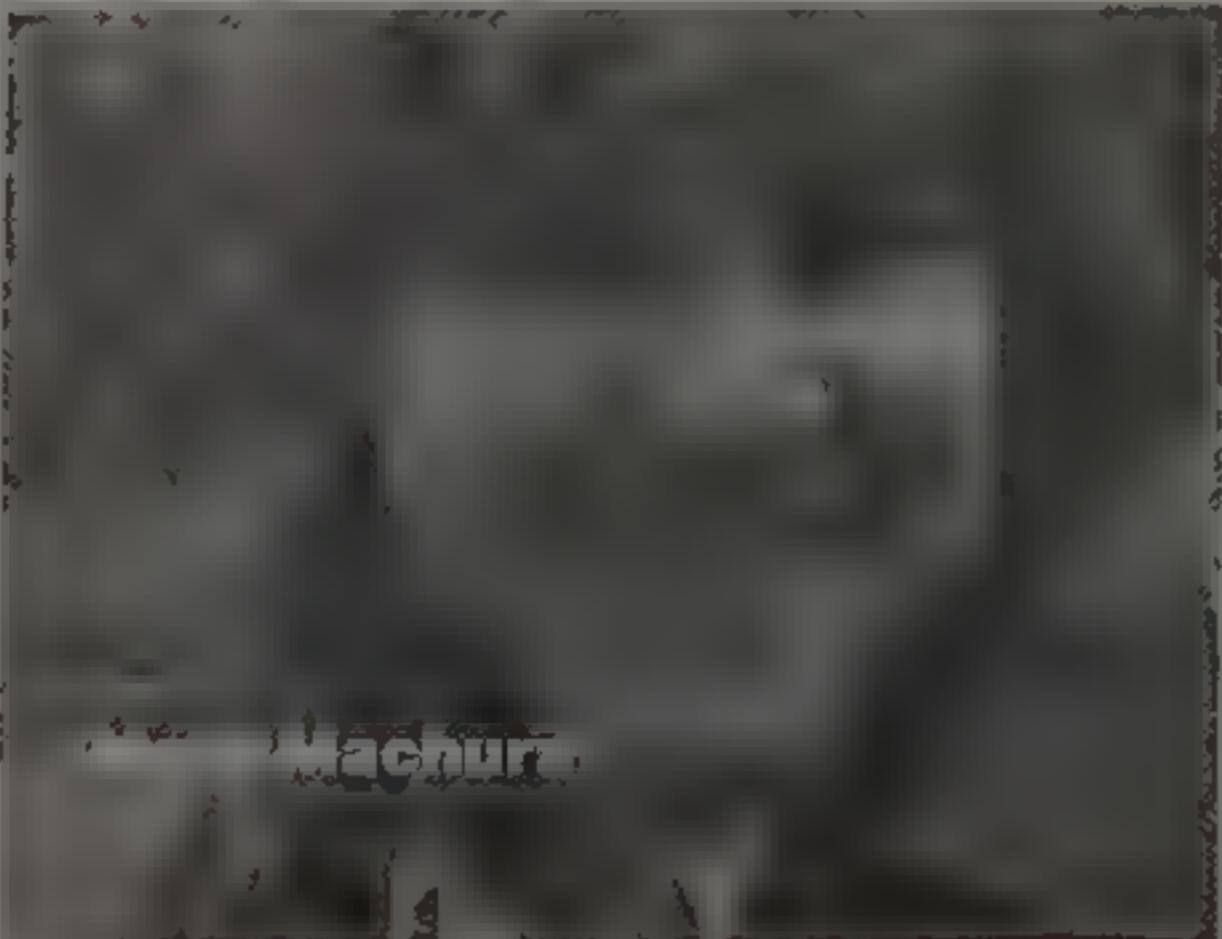
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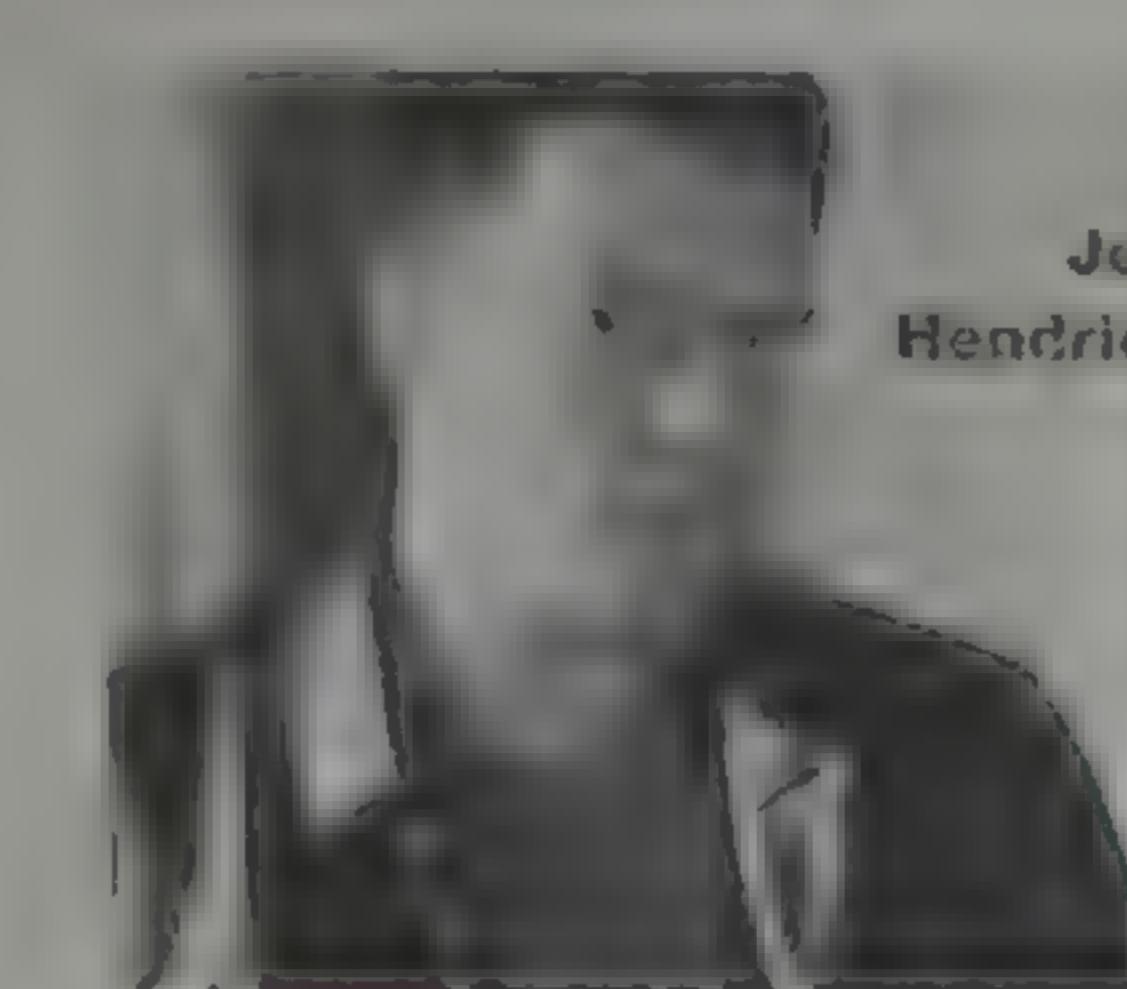
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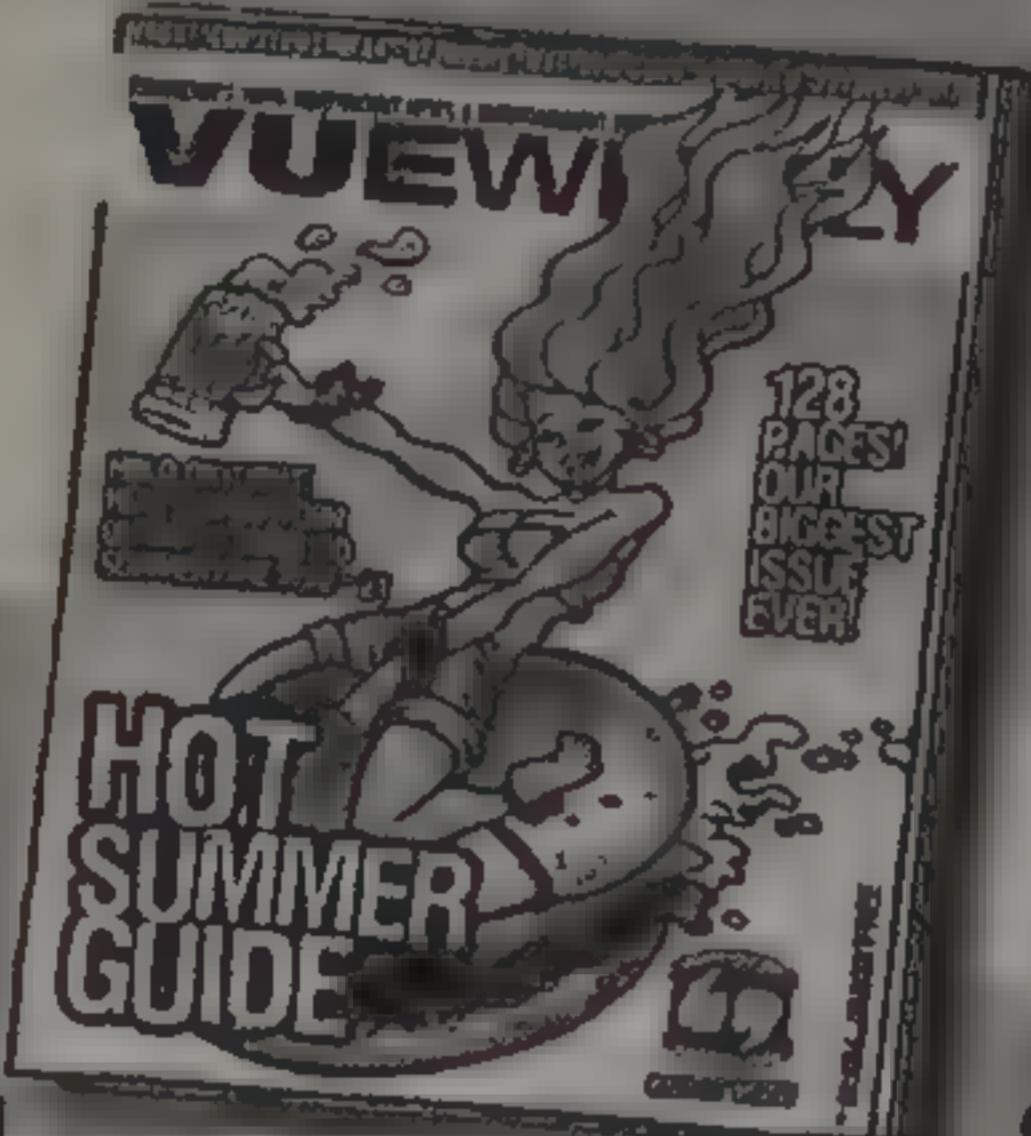
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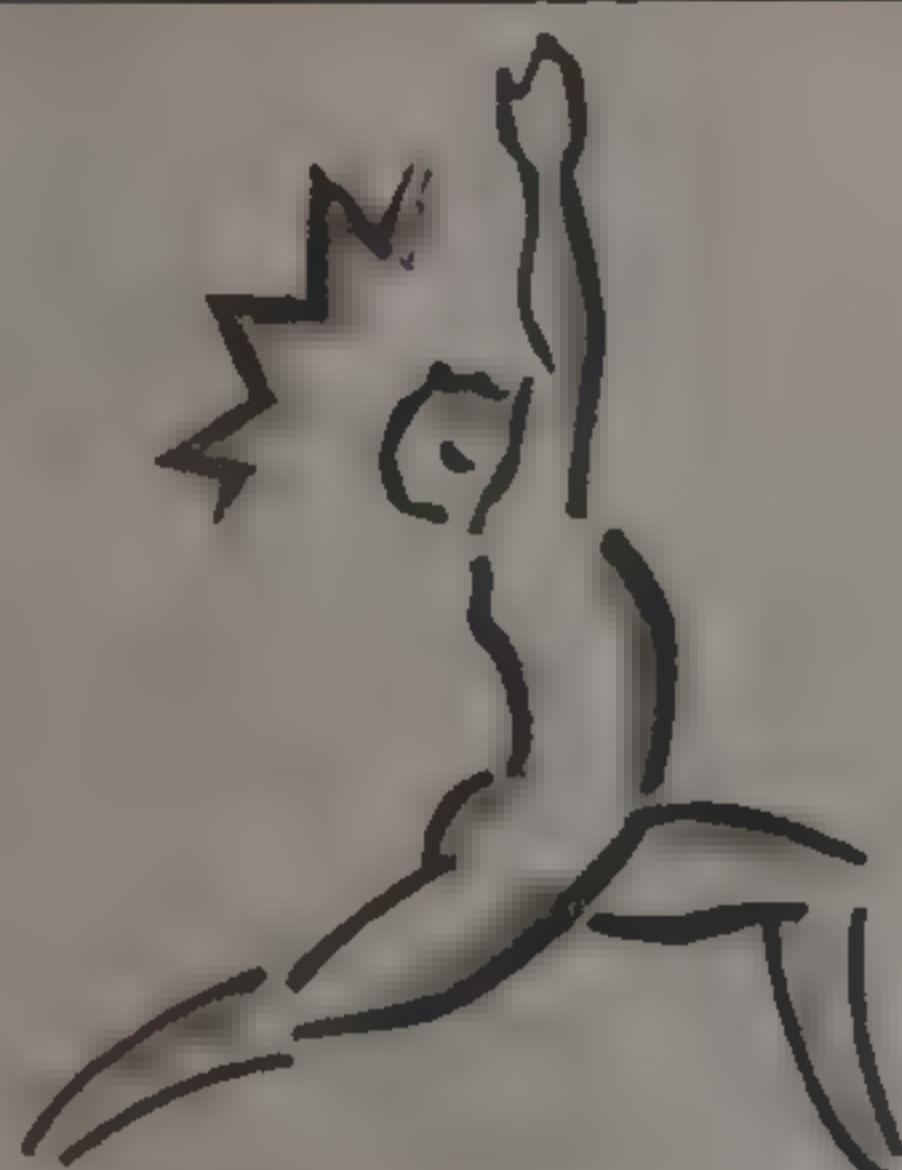
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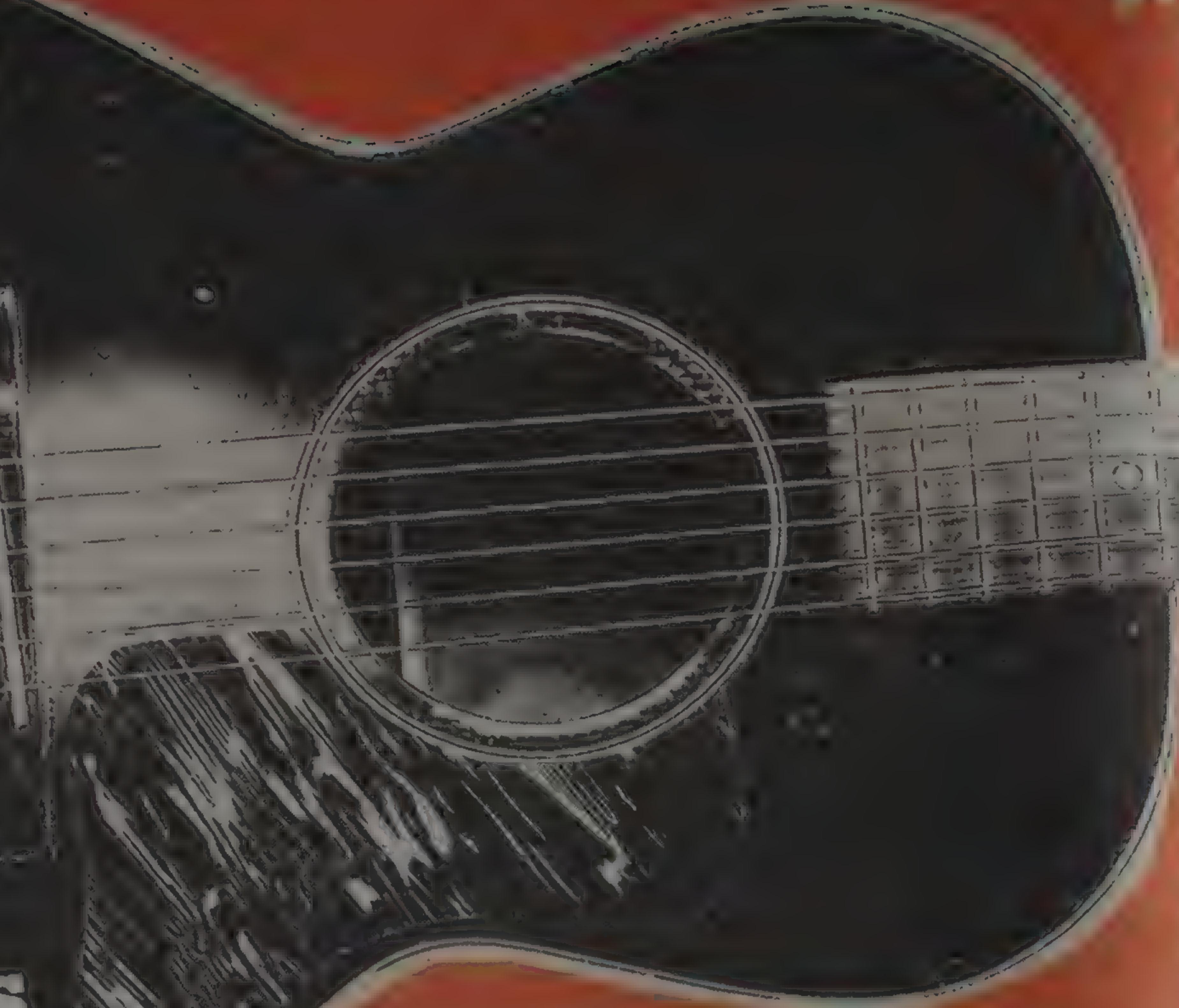
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HALO House
MANHATTAN CLUB Industry Sundays: top 40, dance/R&B
NEW CITY LIKwid LOUNGE Atmosphere: funk, rare groove, hip hop with DJ Cool Curt
THE ROOST Betty Ford Hangover Clinic Show Beer Bash: every long weekend with DJ Jazzy; \$2
SAVOY French Pop: mixed with Deja DJ
SUGARBOWL Multipurpose: Eclectic electronic hosted by Prosper and Eli with guests

MON LIVE MUSIC

BLUES ON WHYTE Sam Cockrell
KLONDIKE DAYS Sweatshop Union, Swollen Members
L.B.'S PUB Open stage with Randy Martin; 9pm-2am
REXALL PLACE Cher, Tommy Drake; 7:30pm
SECOND CUP (CHURCHILL SQUARE) Open mic every Mon with Rob Taylor and Ben Todd; 7:30-10pm
SHERLOCK HOLMES (CAPILANO) Richard Blais
SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen
SHERLOCK HOLMES (WEM) Tony Dizon
SIDETRACK CAFÉ Open stage Mondays hosted by Ben Spencer; 9pm; no cover
WINSPEAR CENTRE Lucinda Williams, Kiera Lee

DJS

DUSTER'S DJ Dan
FILTHY McNASTY'S Metal Mondays: with DJ S.W.A.G.
O'BRYNE'S Hip Mondays: Industry night with DJ

DJS

FINNegan, live music
VICTORY LOUNGE The Weird Science Tour: hip hop with Oddities, Circle Research; no minors; 8pm (door); \$8; tickets available at TicketMaster, FS, Blackbird, Listen

TUE LIVE MUSIC

BLUES ON WHYTE Sam Cockrell
DRUID Open stage with Chris Wynters

THE FOX Worldbeat jam; no cover

KLONDIKE DAYS Nazareth
LEGENDS PUB Open jam hosted by Gary Thomas

O'BRYNE'S Celtic night with Shannon Johnson and friends; 9:30pm

PEPPERS Open stage hosted by the Darryl Meyer Quartet (R&B, blues, jazz)

SHERLOCK HOLMES (CAPILANO) Richard Blais
SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Tony Dizon
SIDETRACK CAFÉ Mods vs. Rockers: Skavenjah, The Ronnie Hayward Trio, The Wild Rose Revue; 8pm; \$8 (door)

URBAN LOUNGE Salsa and the City: X-Band, 9pm; Salsa dance lessons, 8pm; \$5 (door)
YOUR APARTMENT Open stage Tuesdays with the Hoodoo Gypsy Jasmynes, Gypsy Ray and Deanne Bourget; 9pm

DJS

BLUES ON WHYTE Sam Cockrell
FESTIVAL PLACE Wednesday Night Patio Series: Zanne Cameron Trio (jazz), Wendy McNeill (pop/folk rock); \$5; tickets available at Festival Place box office

O'BRYNE'S Chris Wynters and friends; 9:30pm
PLEASANTVIEW HALL Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

RED'S Issues, Sierra, Hungry Hungry Hippos; 6pm (door), 7pm (concert); \$10; tickets available at Red's; benefit concert for the Maquila Solidarity Network

DJS

BILLY BOB'S LOUNGE Karaoke and DJ Tues with Run Riot Professional Music Productions
BLACK DOG FREEHOUSE Viva: with DJ Sean
BUDDY'S NIGHTCLUB Top 40 with DJ Stephan
CALIENTE NIGHTCLUB Basement Tuesdays: hip

hop/R&B/reggae/dancehall with Bomb Squad, DJ Invincible, Q B

DECADANCE Too Cool for Tuesdays: Ambient, Trip hop, goa and glitch with Galatea, Bitstream and guests

DUSTER'S DJ "Name a Tune" DJ

FILTHY McNASTY'S Twisted Trivia: with DJ Whit-Ford

GAS PUMP Karaoke contest with DJ Gord

NEW CITY SUBURBS Resurrektion: industrial/EBM/electro/goth with Nik Rofeelya

THE ROOST Hot Butt Contest with DJ Janny; 8-midnight; \$1 (member)/\$4 (non-member)

SEEDY'S Tuesday Nights with DJ Miss Mannered

SIDETRACK CAFÉ Night Watch: with DJ Whitey Houston (Lyle Bell)

WED LIVE MUSIC

A STARS Upper Room: Fresh Beatz: Dusty Grooves, Johnny Five, Quinn the Eskimo and Villain Main Room: Tuffhouse: Reno and Mr. "O"

ATLANTIC TRAP AND GILL Open mic; 8pm

BLUD FIC PUB AND GRILL Wednesday night jams; 7-11pm

BLUES ON WHYTE Sam Cockrell

FESTIVAL PLACE Wednesday Night Patio Series: Zanne Cameron Trio (jazz), Wendy McNeill (pop/folk rock); \$5; tickets available at Festival Place box office

O'BRYNE'S Chris Wynters and friends; 9:30pm

PLEASANTVIEW HALL Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

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BLACK DOG FREEHOUSE Viva: with DJ Sean

BUDDY'S NIGHTCLUB Top 40 with DJ Stephan

CALIENTE NIGHTCLUB Basement Tuesdays: hip

ROSSDALE COMMUNITY HALL Little Flower open stage hosted by Brian Gregg; 8pm

SHERLOCK HOLMES (CAPILANO) Richard Blais

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFÉ The Uncas Old Boys, Elliott Brood; 8pm; \$7 (door)

DJS

BALENDOM VODKA BAR Wild Cherry: deep house/progressive/breaks with Tripswitch and guests

BUDDY'S NIGHTCLUB Glitter Gulch: with DJ Buster Friendly; no cover

BUDDY'S NIGHTCLUB Top 40 with DJ Stephan

FILTHY McNASTY'S Mix Tape Bar Star College Nite: with DJ Rock 'n' Rogers

GAS PUMP Karaoke contest with DJ Gord

LE GLOBE DJ Moreno

GUILTY MARTINI DJ Sunny

NEW CITY LIKwid LOUNGE New City Dolls; Glam, punk, metal with Skinny J, JJ Frenchy

THE ROOST Amateur Strip: Weena Luv, Sticky Vicky with DJ Alvaro; \$1 (member)/\$4 (non-member)

SEEDY'S DJ night

SIDETRACK CAFÉ Revolving Mystery with guest DJ

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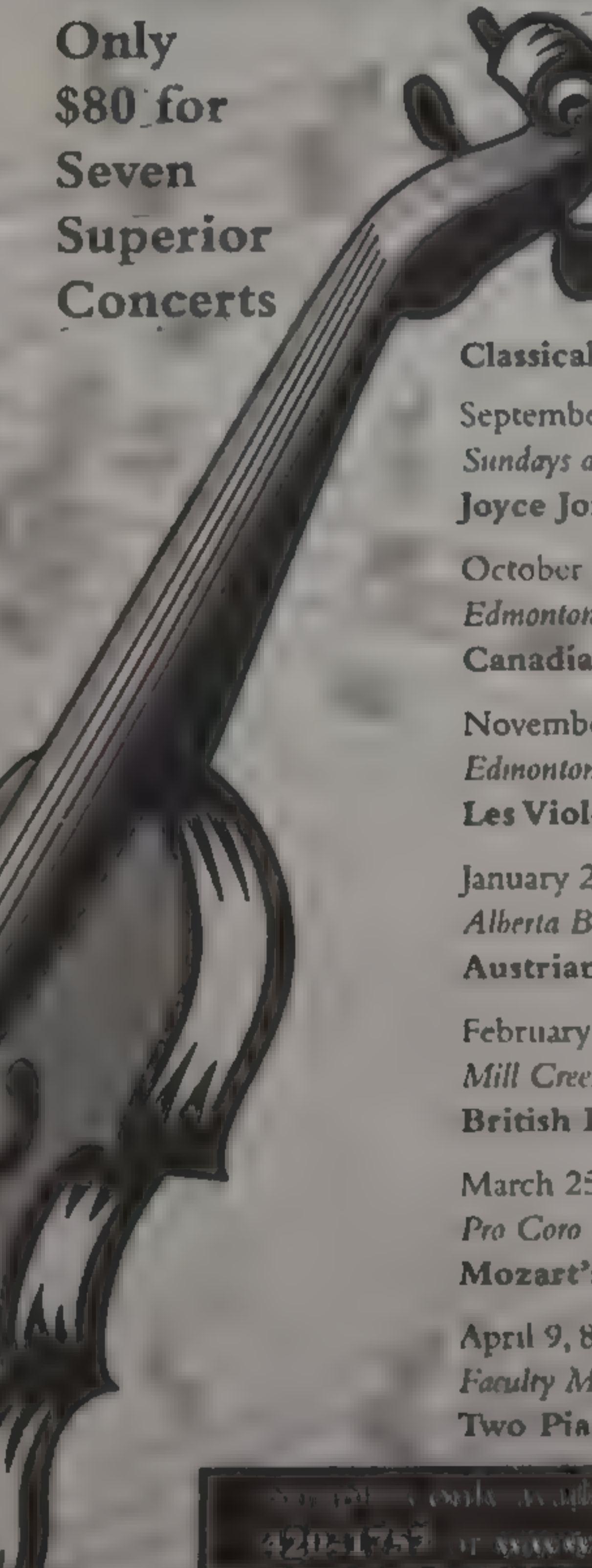
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ECCO PUB 9605-66 Ave, 435-5050

The sweet smell of excess

Redneck rockers White Cowbell Oklahoma promise more, more, more

BY HEATHER ADLER

WITHE bigger, the more nude, the more juicy, the more messy, the more explosive, the more guitars, the more excessive, the more bouncing, jiggly boobies, the better!" exclaims White Cowbell Oklahoma frontman Clem in a deep, gritty faux-Southern drawl. "When it comes to rock 'n' roll, I say more, more, more!"

more, more, more!
If there's one word that sums up

these Toronto kings of lewd music and depraved conduct, it's *excess*. From their onstage props, which have been known to include live chickens and pools of chocolate pudding, to their unapologetically crude lyrical content—"Put the South in Your Mouth" isn't just a song about Cajun cooking—this is one band that knows how to take shtick to the extreme. Picture *Girls Gone Wild* directed by a perverted Texan preacher who was the bastard son of Red Green and Dolly Parton, and you'd be picturing a White Cowbell Oklahoma show.

"There's going to be fire, brimstone, solid, testosterone-laden guitars, explosive rock of the highest magnitude, and it's all going to make you want to shake it on

down," Clem enthuses, describing the nine-piece band's upcoming Edmonton show. "You're going to come to the bar and have a drink, then decide, 'Hmmm... I think I need about 95 more drinks.' Next thing you know you're going to be dancing on a table, taking off your clothes and going home with a

PREVIEW

ROCK

stranger. You're going to wake up and feel shamed, but you will be saved by the glory of White Cowbell Oklahoma."

That glory includes an unusual musical maneuver that their guitarist is currently perfecting: apparently, he plays part of the set

pantless using his, um, dirty bits to strum the beat. "He can play 'Classical Gas,' and right now he's working on a Bach piece that hasn't been perfected by anyone on more than a century," Clem says, "but he plays it all with his cock. It's pretty impressive."

White Cowbell Oklahoma carries the theme of gratuitous nudity through all aspects of their live show: wet T-shirt contests, flashing and inappropriate touching are all quite welcome as far as they're concerned. "We convince girls to get loose and wild through our masterful powers of telepathy and rock 'n' rollification that emanates mainly from our groin region," Clem says when I ask how they coax otherwise reserved females into taking part in their depravity. "We shoot arrows of testosterone that impale the ladies, and they are led up in a state of rock 'n' roll frenzy."

AND THAT STATE has been frenzied enough to secure the Cowbell clan a solid cult following across Canada. Although their outlandish behaviour sometimes overshadows their tight musical chops, the band always provides a night of good, dirty entertainment, which is more than many acts can claim. They

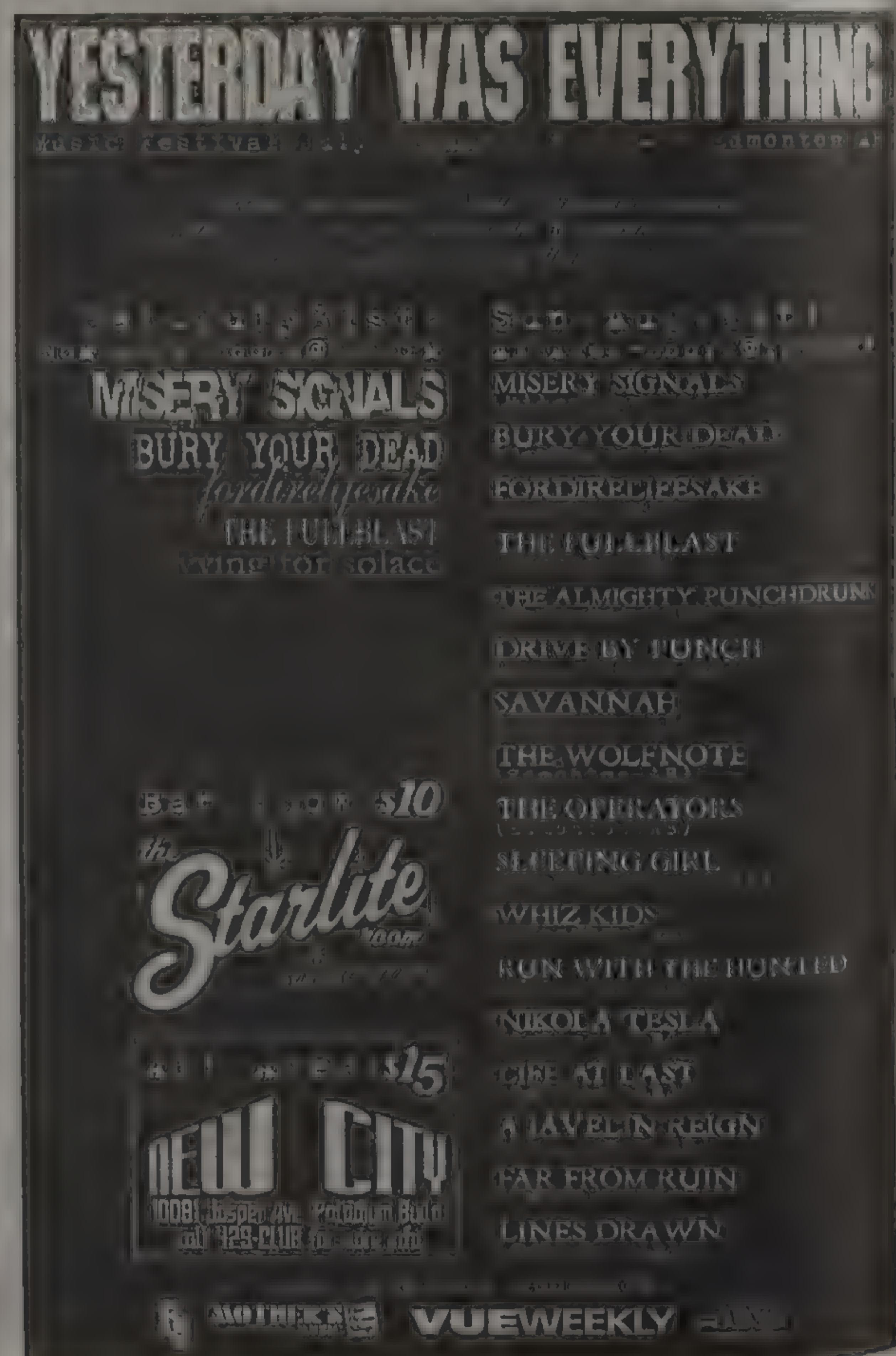
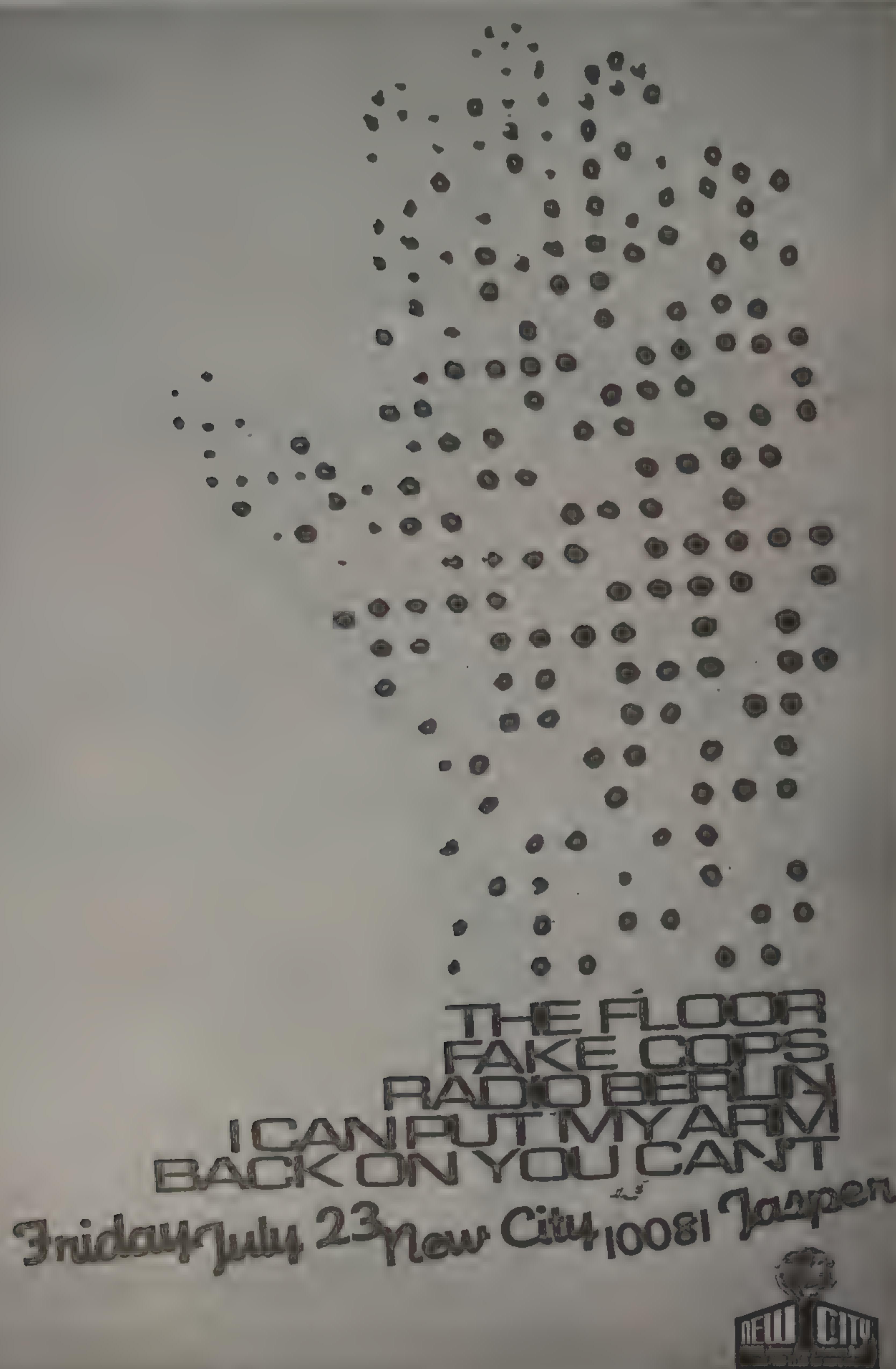
also recently shot a video for their upcoming single, "Monster Railroad," featuring fellow Canuck funnyman Rick Mercer, which Clew promises is "amazingful and astoundifying."

"We was drunk and he wa drunk," Clem says, describing hi initial meeting with Mercer. "We cornered him and scared the beje sus out of him, so he agreed to do anything we said. He was just scared for his life and said, 'Ok, I'll do anything, just please don't hurt me.'" The resulting video is a quirky blend of live footage, Charlie Chaplin sequences and a subplot about some horny teenagers gettin busted by their absurdly dressed father (Mercer).

White Cowbell Oklahoma may not be Canada's most eloquent or well-groomed band, but that's certainly never stopped them from being entertaining. For those daring enough to dabble with their inner redneck and open-minded enough not to be put off by unconvincing Southern accents or sexualized coleslaw wrestling, this is one gig worth checking out. **V**

WHITE COWBELL OKLAHOMA

Sidetrack Café • Sat, July 24 (8pm)





top 10 cd's

- 1) TRAGICALLY HIP
IN BETWEEN EVOLUTION
- 2) ROOTS
TIPPING POINT
- 3) BEASTIE BOYS
TO THE 5 BOROUGHS
- 4) VELVET REVOLVER
CONTRABAND
- 5) LAVIGNE, AVRIL
UNDER MY SKIN
- 6) SPAHTA
PORCELAIN
- 7) METALLICA
SOME KIND OF MONSTER
- 8) BLACK EYED PEAS
ELEPHUNK
- 9) KILLERS
HOT FUSS
- 10) GUNS N' ROSES
GREATEST HITS

top 10 dvds

- 1) BUTTERFLY EFFECT
- 2) BOURNE IDENTITY
EXTENDED EDITION
- 3) BATMAN:
ANIMATED SERIES
- 4) THE MANCHURIAN
CANDIDATE
- 5) OUTLAW JOSEY
WALES
- 6) SIX FEET UNDER:
SEASON 2
- 7) THE GRADUATE
SPECIAL EDITION
- 8) A BRIDGE TOO FAR
- 9) SIMPSONS:
SEASON 4 (4DVD)
- 10) NEVER SAY
NEVER AGAIN

NEW SOUNDS

FAITHLESS
NO ROOTS
(CHEEKY/BMG)

A sense of activism was seldom displayed by the rave generation—this, despite the high number of (supposedly) drugged-up and, in turn, highly suggestible party kids on the scene. The only people who really capitalized on the rave movement were, well, capitalists, thanks to corporate sponsorship at clubs and electronic events. "Hey, dude. You're really fucked up right now—how about buying a pack of smokes or a wine cooler?"

But then, o ye of little faith, came Faithless, whose socio-political message has really blossomed since their previous album, *Outrospective*. Their latest, *No Roots*, propelled by the MuchMusic/MTV-dominating first single, "Mass Destruction," is punk-inspired call to arms. Lyrics like "Just how many centuries have we been waiting for someone else to make us free?" and "Inaction is a weapon of mass destruction," delivered at a

breakneck pace by baritone MC Maxi Jazz, are complemented by the punk/indie riffs of co-producer Sister Bliss on guitar—the tune just kicks ass. Behind the curtain, the production is guided by Rollo (brother to and genius behind Brit songstress Dido, for you pop types) whose gives the disc a diversity and depth that should blow minds too. With a lovely range of proto-electronic rock and shit you can still get down to, *No Roots* is uplifting, danceable and thought-provoking to boot. ★★★★ —YURI WUENSCH

JIM WHITE
DRILL A HOLE IN THAT SUBSTRATE
AND TELL ME WHAT YOU SEE
(LUAKA BOP)

Jim White contributes an essay to the press kit for *Drill a Hole in That Substrate and Tell Me What You See* that supposedly describes the album's genesis. "Location: a Motel 6 in South Carolina," he writes. "I see the silhouette of a suspicious character slumped down in the front seat of a tricked-up

Caddy a few parking spaces down.... Just a few feet away, hovering around the warm red glow of the Coke machine, is a huge, ghostly-green Luna Moth. All is silent but for the dreamy hum of the vending machines and the gentle fluttering of those luminescent wings. I see the faint halo of a cigarette being sucked on just above the darkened steering wheel."

There's paragraphs more of this stuff, and I don't believe any of it, not a single goddamned word. White writes arty songs crammed with references to trailer parks, cheap motels, broken-down pickup trucks, desolate highways, gospel music, sad-eyed hitchhikers, liquor-store robberies and empty swimming pools, but he comes across more like a tourist who's driven past it all with Tom Waits and Bruce Springsteen's *Nebraska* playing on the tape deck than someone who's actually lived in this environment. He gives himself away with embarrassing tracks like "If Jesus Drove a Motorhome," which takes an ironic, hipster attitude toward the motorhome lifestyle that anyone who's ever actually lived in a trailer would probably find pretty condescending.

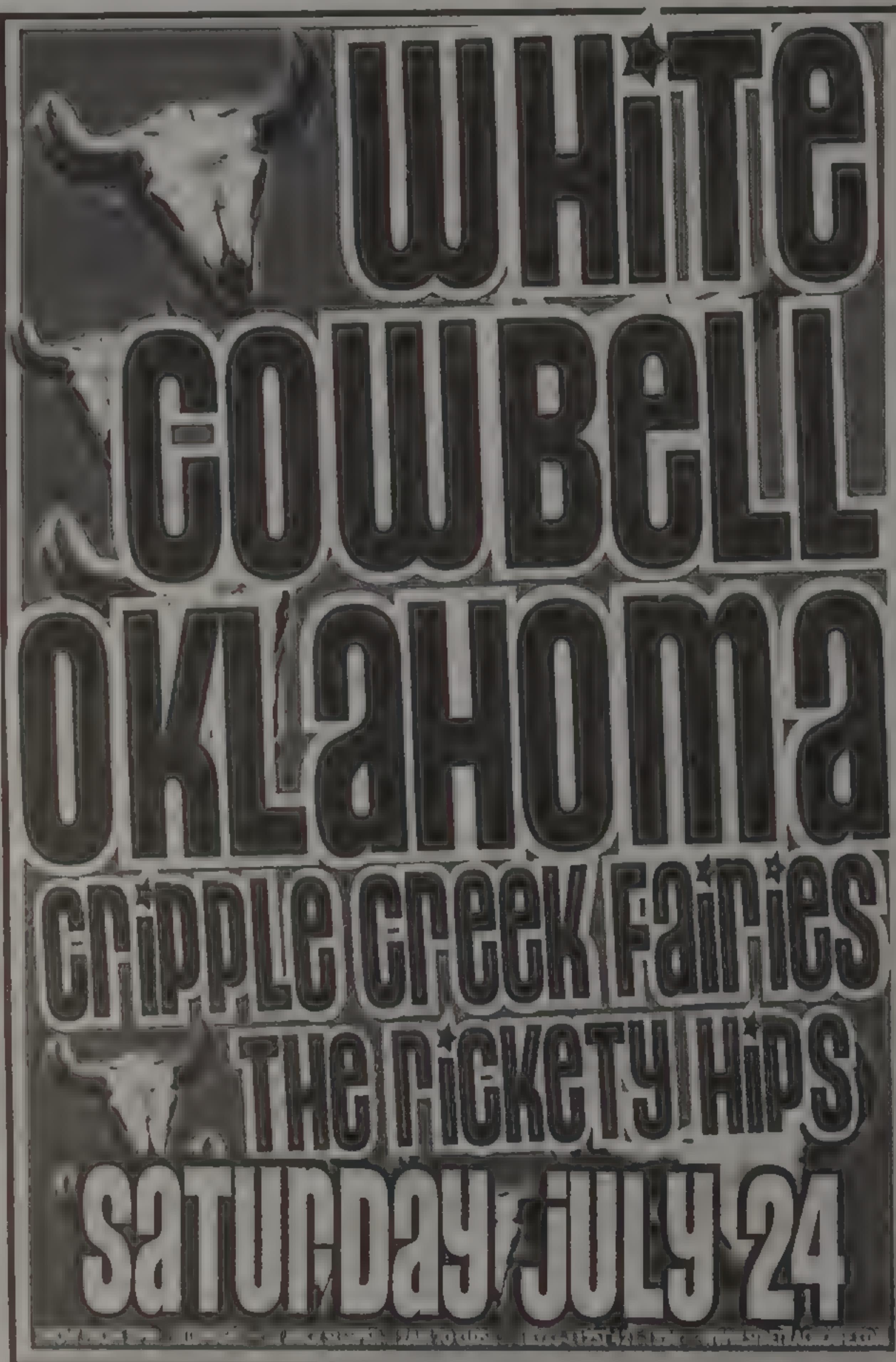
Still, despite all his poses and pretensions, White's enough of a songwriter to make *Substrate* a genuinely listenable album, with "Static on the Radio" (a duet with Aimee Mann), "Objects in Motion" and "Phone Booth in Heaven" as particular standouts. His images may be hokey, but his lyrics constantly strive to rise above clichéd sentiments, as when he observes that "from the flame of love comes the cinder of regret" or "dreams are just

prayers without the put-on airs." If only White had put aside his own put-on airs—he might have created a five-star album. ★★★ —PAUL MATWYCHUK

THE HIVES
TYRANNOSAURUS HIVES
(POLYDOR)

Right at the bottom of the liner notes on the last page of the booklet accompanying the new Hives record, there's a telling comment. "They've done it again," someone named D.W. Johnson says. "Outsmarted the world. Tomorrow they take over the universe." Is there a master plan for these dapper Swedes? The Hives seem to be on the right path—a couple of summers ago, their previous record, *Veni Vidi Vicious*, nailed them into the consciousness of cool kids everywhere with infectious singles like "Main Offender" and "Hate to Say I Told You So" and prompted a bidding war of extraordinary magnitude among the major labels.

Now, four years after that album originally appeared, the band emerges with a tidy little new disc that shows how far they've grown. Howlin' Pelle's voice is a bit more refined now, but the band still puts out the best no-nonsense garage rock you've ever heard, albeit with a few extra flourishes. And they haven't lost their sense of humour either—songs like "See Through Head" and "Abra Cadaver" are clever, punchy numbers that'll put a grin on your face in no time. What's more, they've found a new thing to ape in the highly theatrical "Diabolic Scheme," whose over-the-top torch-song dynamics let Pelle pull off his



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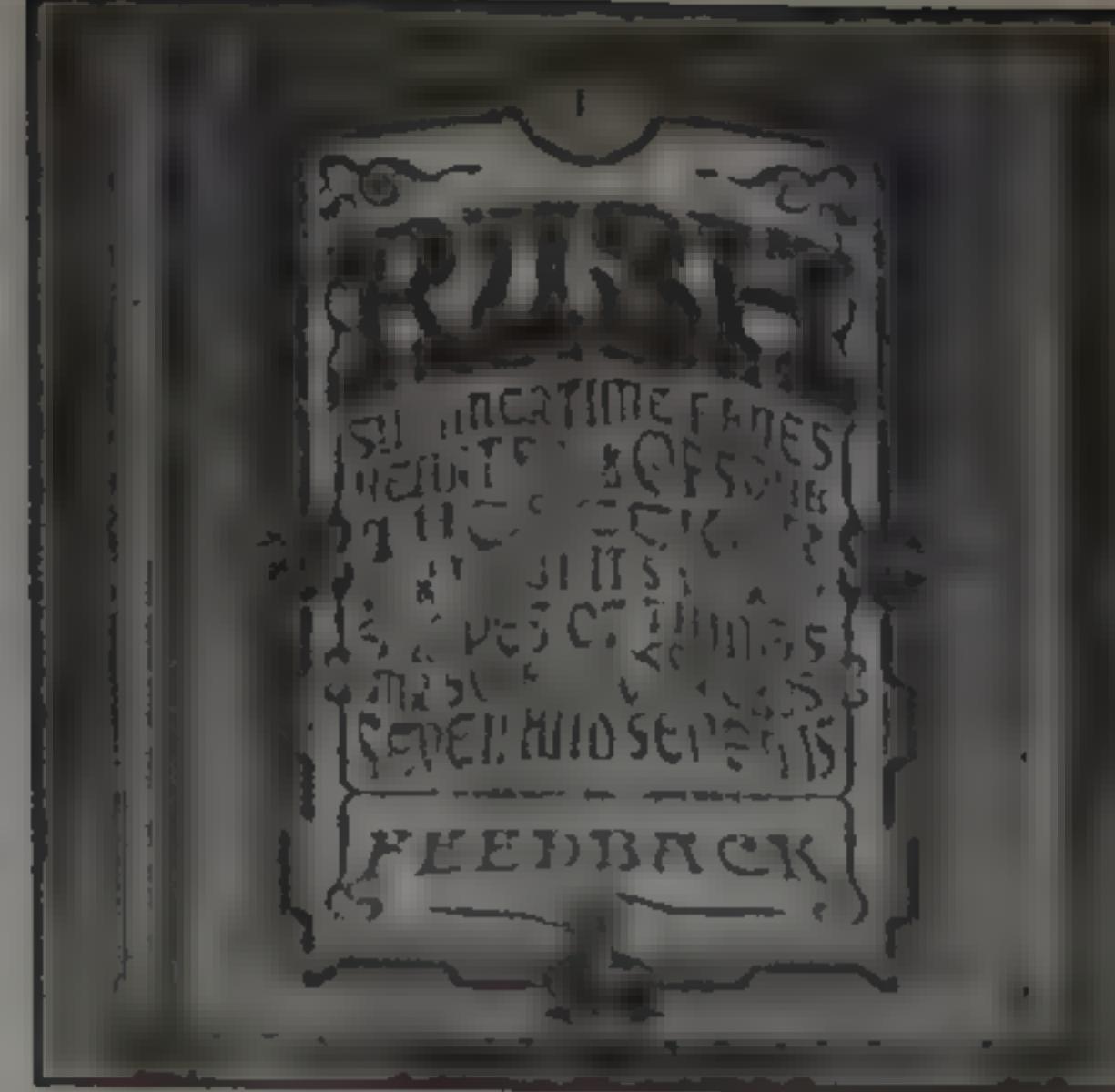
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COMETS ON FIRE



best insane Elvis-meets-James Brown impression. While none of the songs leap out of the pack like their past hits did—“Walk Idiot Walk” comes closest—*Tyrannosaurus* will do nothing but help these jokers along with their eventual global domination. **★★★** —DAVE JOHNSTON

COMETS ON FIRE BLUE CATHEDRAL (SUB POP)

I would love to own a guitar shop near the spot in the Bay Area that Comets on Fire choose as their rehearsal space. Judging by the number of effects they use on this disc, from superfuzzes to digital delays, I could make a killing.

Blue Cathedral, COF's first Sub Pop effort, is a modern homage to all things psychedelic. The hooting and hollering guitars of the opening track, “The Bee and the Cracking Egg,” is the kind of music that great, rugged-out guitar acts of decades past like the 13th Floor Elevators would have recorded if they had access to the technology of today. This is an album of psychedelic excess, and while the Comets on Fire bring a punk rock energy to what they do, *Blue Cathedral* is an album that can only be taken in small doses. Listen to too many of these effects-laden jam sessions back to back, and the effect is the same as eating too many cookies: the sweetness soon turns

to pain. **★★★** —STEVEN SANDOR

RUSH FEEDBACK (ANTHEM/EMI)

I had the chance to see Rush in a great natural amphitheatre in the California hills just outside San Francisco last week, and it really struck me that our American neighbours see our greatest power-rock trio much differently from how we do. In Canada, Rush has always been thought of as an outlet for nerdy white teens, but in America, Rush's music (especially their early material) is regarded a distant cousin of the psychedelic movement. Tie-dye was the colour of choice at the SF show.

So it's really not so strange that Rush decided to celebrate its anniversary by recording eight of its members' favourite songs from the '60s and paying tribute to a time when they were all learning to play guitar. And it's not like the band has decided to dress them up Rush-style, either. No syncopation, drum fills or arpeggios have been added to songs from the likes of the Yardbirds to Love to Buffalo Springfield.

Feedback is an honest celebration from a band that has no problem poking fun at its own old-fogey status. Geddy Lee rediscovers his mid-'70s wail for a guitar-heavy take on Eddie

Cochrane's “Summertime Blues” and the band is faithful to the Who in a loving rendition of “The Seeker.” It's obvious Rush had a lot of fun recording this album; it's an easygoing effort that allows the band to peel away the pretense of prog and enjoy making music that's actually in 4/4 time.

Nearly three decades ago, Rush wrote “Lakeside Park,” a song about revelling in Ontario cottage country on the May long weekend. *Feedback* is an easygoing summer album that's an ideal soundtrack to those same Canadian long weekends. **★★★** —STEVEN SANDOR

VARIOUS ARTISTS THE WB'S SUPERSTAR USA (KOCH)

Look, I have to say this. Fucking stop doing this. It's not funny anymore. First William Hung. Now these pituitary retards who are too stupid to know that the joke is on them. Listening to this disc is akin to being anally examined by a gorilla—at least, that's what my imagination is telling me. The point was made with William Hung: these so-called talent shows have devalued the meaning of true talent. This disc really takes the joke too far—and asking people to buy it only steals money out of the hands of real musicians. Who can sing. So fuck off already. **●** —DAVE JOHNSTON

QUICK SPINS

BY WHITEY AND T.B. PLAYER

Rye

Wolves (Vibrahive)

Jeff Pearce, best (un)known as the bassist for Moist, has a new vehicle for his Moist-y solo recordings. Rye claims to be channeling the likes of the Replacements, Pixies and R.E.M. but they sound more like 54-40 covering the crap Darius Rucker scrapes off his gold-plated, diamond-encrusted shoes. Mr. Precious (David Usher) is markedly absent, however, so your potential pain and suffering is diminished tenfold.

Neurosis

The Eye of Every Storm (Neurot)

Grade A proto-stoner metal. It's at its moody best when all the members are fiercely riffing away, but when things inevitably grind to a halt every six minutes or so, we start snickering.

Quincy Jones and Bill Cosby

The Original Jam Sessions 1969 (Concord)

The marquee might read Q & Cos but it's the stunning jazz/soul dramatis personae in the band who make these jams sizzle. A stunning display of seemingly effortless grooves enhanced by the rough bits of session banter and Q's count-offs. Cosby's “Hikky-Burr” scat and a teaser track from an upcoming remix album only sweeten the deal.

Seven Types of Six

(Soul Jazz)

A seamless blend of beats, synths and vocoder gold! It's wall-to-wall 808, 303 and SH101 with maybe a li'l VC10 thrown in for good measure. Bzzzzzzzt!

Jimi Tenor

Beyond the Stars (Kitty-Yo)

Picture, if you will, Tenor conducting an Esquivelian orchestra comprised of Tower of Power, Tonto's Expanding Headband, Xavier Cugat, Keith Emerson, Captain Beefheart, Yellow Magic Orchestra, Serge Gainsbourg and the Mormon Tabernacle Choir, all the while grinning maniacally, one hand slashing the air with his baton, the other preventing his Gary Glitter unitard from riding up. A great and baffling space-funk odyssey.

Emerson Drive

What If? (Dreamworks)

These guys personify everything I fucking hate about Nü-Country™. First, take an average-at-best bar band, dress 'em up, airbrush the shit out of 'em and get 'em to record a bunch of lukewarm versions of other people's songs. Then, get someone like Richard Marx to produce the album, and sell a zillion copies. And they will. Thank God for record-buying idiots. Man, I need a drink now.

Low

A Lifetime of Temporary Relief: 10 Years of B-Sides and Rarities (Chairkickers)

This box set contains a ream of interesting odds 'n' ends from minimalist darlings Low and delivers exactly what it promises—namely, four hours of rarities running the gamut from lo-fi bedroom jingles to recently discarded studio cuts plus all the other goodies you've come to demand from comprehensive compendiums such as this: DVD video anthology, band documentary, detailed booklet, stool sample, et cetera.

live at reds

thursday
july 22

langholm drive
palestorm
nothing at all
doors 8pm / show 9pm
\$4 cover

all
ages

friday
july 23

monaker
fear zero
after thaut
doors 8pm / show 10pm
\$4 cover

all
ages

friday
july 30

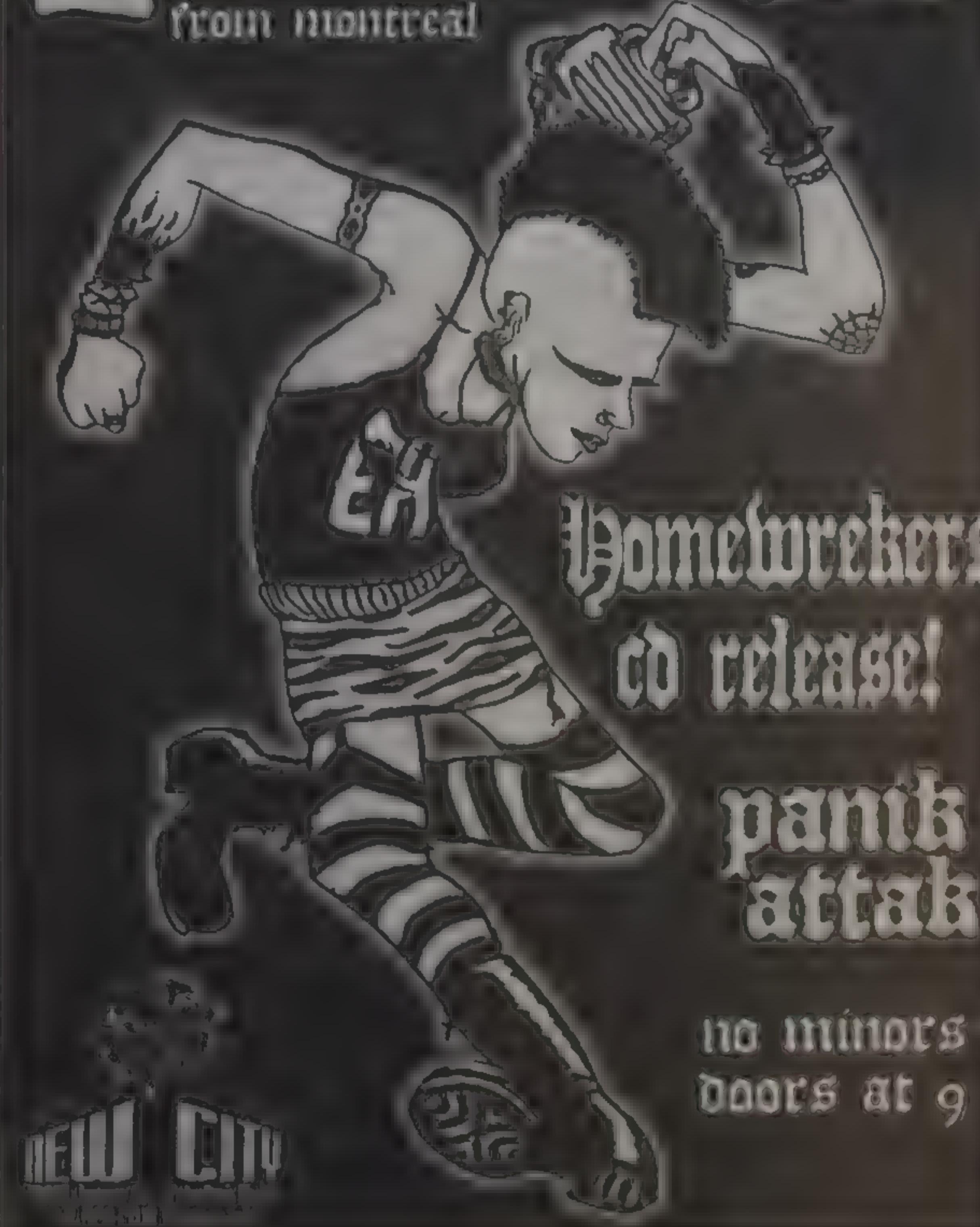
toxin cd release party
eulogy / red fish
doors 8pm / show 10pm
\$4 cover

no
minors

west edmonton mall 481-6420

Friday August 6

RIPCORDZ
from montreal



no minors
doors at 9

The cow and the pussycat

Halle Berry rises above dumb costume in surprisingly appealing *Catwoman*

By STEPHEN NOTLEY

The male-dominated nerd world wrote *Catwoman* off sight unseen as crap months ago. The trailers said it all. With a ridiculous costume, badly-delivered one-liners and a total lack of respect for the original comics, *Catwoman* was sure

to suck. And yes, it's true, the costume is kinda bad, and Halle Berry does fumble some of those one-liners, and the story has nothing to do with the comics and doesn't even mention Batman. But y'know, by the time that stuff hit I didn't care because this movie totally had me on its side.

Giving up some nerd-cred, I must admit I know next to nothing about the comics *Catwoman*; all I knew was that this was another version of the same character played by Michelle Pfeiffer in *Batman Returns*—that is, a shy, mousy woman who is murdered and then mystically resuscitated by sympathetic cats. This time, the mousy girl is Halle Berry, a talented artist who sold out and mously works doing art direction for

a sleazy cosmetics firm run by Sharon Stone and Lambert Wilson (the Merovingian—a.k.a. the snooty French guy—from *The Matrix Reloaded*). As over-serious Storm in the *X-Men* films Berry feels a little stiff, but here she wears her frumpiness naturally, colour-uncoordinated,

REVUE SUPERHERO

clunkin' shyly around until she happens to stumble across the fact that the firm's new product, Beau-Line, has the unpleasant side effect of melting people's faces off. The cosmetics biz being as competitive as it is, Berry gets chased, shot at and flushed, dies, has cat-life breathed

into her and finally goes home, and now she's Catwoman.

Over the next few days Berry begins to realize something's happened, and this is where *Catwoman* really shines. She's great, so alive to what's happening, responding in such a believable way. She'll do some instinctive cat thing—hiss at a dog, say—and then stop for a second and think, "Whoa, what's going on here?" She's always thinking about it, and the scenes connect in a good way, and as she gets kittier she gets cooler, unlocking the things in her personality that were holding her back. It's the superhero dream, particularly the Spider-Man concept that getting superpowers allows you to be the person you really are, and it feels good to see her explore her new self. She's not driven by a tragedy or a duty; she's more of a personal avenger, setting her own course, doing what she wants... you know, like a cat.

UNFORTUNATELY, that also involves falling in love with Tom, a cop, a sweet, sexy, sensitive, good-looking dreamboat guy played by Benjamin Bratt and unmarked by any trace of character. Seeing him made me feel sudden sympathy for all those girlfriends watching hero movies and finding nothing to connect to in the "hero's girlfriend" character—like MJ in the *Spider-Man* films, who exists simply to be constantly rescued. Bratt is such a ridiculous sweetheart that he's a drag on the movie, and let's face it, he's just too nice to be dating *Catwoman*.

Early in the movie I found myself liking *Catwoman* but getting a little worried about how her enemies were shaping up. Unfortunately they never really get their poo together and she never has to go up against anybody truly tough. The one exception is Sharon Stone, thank God, who's ready to kick *Catwoman's* ass before she even exists. She's such a potent force, even in just a few scenes, that it's a shame she didn't get to crack out a bit more supervillainess action. She really deserved to get a CGI puppet version of herself dishing out some bigger slams to Halle's CGI puppet. Oh well.

Also good is Alex Borstein as Berry's funny girlfriend, the kind of character that usually drives you nuts in movies like this. But as both the voice of Lois Griffin on *Family Guy* (and a staff writer on the same show), Borstein's got comedy cred and her one-liners are actually funny.

So yeah. Costume is kind silly, and the action is a bit cutty and computery, and the romantic plot is a bit of a dud. But Halle Berry becoming *Catwoman*? Worth seeing. Nerds are probably gonna hate this movie the way they hated *Daredevil*, and *Catwoman* certainly has a *Daredevil-y* feel to it. But maybe *Catwoman* isn't a superhero movie for nerds; maybe it's a superhero movie for girls. I liked it, but I'd be curious to hear what girls who see it think. ☺

CATWOMAN

Directed by Pitof • Written by John Bracanto, Michael Ferris and John Rogers • Starring Halle Berry and Sharon Stone • Opens Fri, July 23

Buried in Grant's tomb

Kyle MacLachlan's Cary Grant impersonation is *Touch of Pink's* only bright spot

By CHRIS BOUTET

Well, members of the moviegoing public, you asked for it and you got it: yet another unambitious let's-hide-the-fact-that-I'm-gay-from-my-backwards-ethnic-family bedroom comedy. What? You don't recall asking for that? Really? Well, someone must have. Films are expensive to make, after all; people don't just churn out new spins on tired premises for no good reason, do they? They do? Oh. Great. Okay, here it is anyway; it's called *Touch of Pink* and it's pretty much everything that you would expect it to be.

Now wait, don't you all stampede to the theatre just yet; don't you want to hear what it's about first? Of course you do. You see, Alim (Jimi Mistry) is a cinematographer who moved from Toronto to London (England, not Ontario, surprisingly) a few years back to "find himself" and come to terms with his homosexuality. There he met the dapper, oh-so-British Giles (Kris-

ten Holden-Reid); the two men fell in love and as the film opens, they're celebrating their first anniversary. Yeah, everything's going just great here in London town, but on the other side of the pond, trouble's a-brewin'. Alim's cousin is about to be married, and as such, Alim's mother Nura (Suleka Mathew) is starting to feel the heat for her son's as-yet-unmarried state and her own pitiable grandchildlessness. So Nura heads to London to see what her boy's up to.

"Oh no! My devoutly Muslim, old-world, East Indian mother is

REVUE COMEDY

coming to town and she's going to figure out I'm gay and that'll be bad," says Alim, and hijinks ensue as he attempts to hide his sexual preference but succeeds only at alienating his lover, his mom and his ancestry. Sad stuff. But don't worry; everything turns out great in the end.

YEAH, AND THAT'S REALLY ALL there is to it. As a writer, I'm not usually the type to be at a loss for words, but hey: what can I say? The acting is fine, the direction is fine, the story is fine, albeit in a tired sort of way—everything's pretty much fine here. There's really noth-

ing wrong with the film at all, nor is there anything notably exceptional about it. It's the kind of movie that you find already slipping out of your memory just minutes after walking away from the theatre until all that's left is the vague, indeterminate sense that, yes, you just watched a movie, and yes, it was moderately agreeable.

That said, however, the film's one notable point (and saving grace) is Kyle MacLachlan's remarkable performance as Golden Age film star Cary Grant, who shows up occasionally as Alim's imaginary friend/guardian angel. MacLachlan's Grant is full of bravado and wit, and his flawless impersonation of Grant's room-filling staccato and easy smile makes for some of the film's best moments. But MacLachlan can't save this movie from mediocrity all by himself, of course, and his efforts end up feeling tragically wasted in an otherwise uninteresting and harmless romp. I guess it's a good choice if you're hard up for a date movie or something, but other than that, I'd wait for *Touch of Pink* to hit the video stores. ☺

TOUCH OF PINK

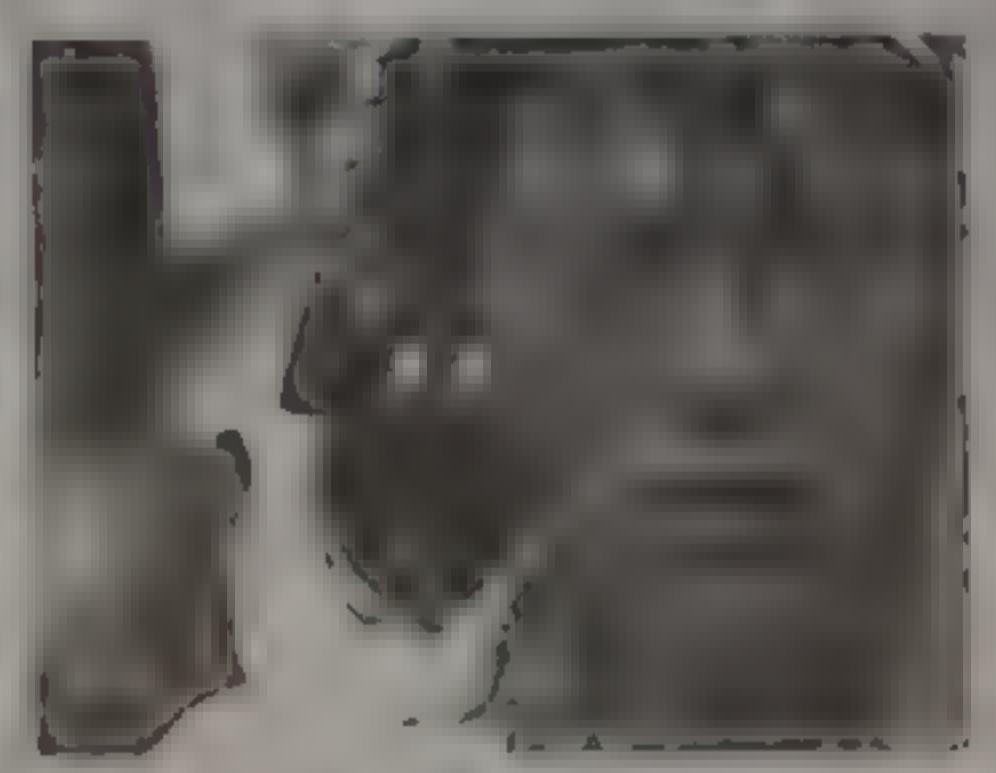
Written and directed by Ian Iqbal Rashid • Starring Jimi Mistry, Kyle MacLachlan, Suleka Mathew and Kristen Holden-Reid • Opens Fri, July 23



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VUEWEEKLY



The Loneliest Monk

Spring, Summer, Fall, Winter... and Spring has true Buddha nature

BY PAUL MATWYCHUK

Only after you've watched Korean director Kim Ki-Duk's *Spring, Summer, Fall, Winter... and Spring* for half an hour do you finally realize that it's set in the present day. The entire story takes place around a remote lake at the bottom of a peaceful valley (Kim shot the film on Jusan

Pond, part of a Korean national park); floating in the middle of the lake is a tiny Buddhist monastery, home to a serenely wizened old monk (Oh Young-Soo) and the little boy (Seo Jae-Kyung) he's agreed to tutor. The monk and the boy make occasional excursions to shore in a creaky rowboat, but they have about as much contact with the modern world as their monastery has with dry land, and their daily routine is so simple and ancient that when a beautiful, ailing young woman dressed in sneakers and contemporary clothes enters the scene (her mother has asked the monks to cure her), she seems as incongruous an addition to the monastery as a cellphone or a

microwave oven.

Kim divides the film into four self-contained seasonal vignettes (plus a brief coda), each of them showing the old monk's pupil at a different phase of his life. In each section, the young monk commits a transgression and is

assigned an appropriate act of penance by his master. As a boy, the master catches him torturing various small animals by tying rocks around them and then dropping them into a pond; to teach him a lesson, the master lashes a heavy stone to the boy's

REVUE FOREIGN

back and tells him he won't untie him until he finds all the animals and gets rid of their stones first. ("And if any of those animals has died," he adds, "you will carry that stone in your heart for the rest of your life.") The master's lessons have such an implacable logic to them that they seem like timeless nuggets of Buddhist wisdom, even though Kim has since admitted they have nothing to do with true Buddhist traditions and he invented all the rituals himself.

In any case, none of the lessons seem to stick, and the master's pupil (God, I wish Kim had thrown a bone to people synopsizing this film and just given these characters names) just keeps getting into more and more trouble. In "Summer," he falls in love with their sickly young patient and starts sneaking away with her in the middle of the night to make love in the rowboat. And in "Fall," he returns to the monastery, his decision to join the secular world having ended disastrously. It's not until the stunning, nearly wordless "Winter" segment that the young monk (now an adult and played by the remarkably athletic Kim Ki-Duk himself) figures out a way to find peace within himself.

THE FILM ASKS A LOT of spiritual questions, but what makes it so unusually gripping is that Kim's first priority is always on the here and now, on strong visual storytelling. The characters are always translating their faith into action—rowing a boat across a lake, carving Buddhist sutras into wood, climbing steep hills, digging holes in the ice, having sex,

even setting themselves on fire.

Spring, Summer, Fall... has a profundity that's impossible to miss, and so it's interesting that so many reviewers, noting the simple story, the rhyming structure of the script and the beauty of cinematographer Baek Dong-Hyun's images (especially the long shots of the monastery surrounded by a circle of perfectly still water), have compared the film to a children's book. There's no contradiction there: like the best children's authors, Kim knows that simplicity of presentation can give a story unusual elemental power. We can project ourselves into the story more easily that way and ask ourselves the same questions the hero must ask: what is our responsibility to the world around us? How do we deal with anger and jealousy? And can you learn more about yourself while isolated aboard a floating monastery than you can living with a beautiful woman in downtown Seoul?

The film, in other words, is like the still pond in the famous Buddhist saying whose reflection shows you your own nature as clearly as it does its own. Actually, that's not a famous Buddhist saying; I just made it up. But I figure, hey, if Kim can invent Buddhist wisdom for his film, why can't I do the same in my review? ☺

SPRING, SUMMER, FALL, WINTER... AND SPRING

Written and directed by Kim Ki-Duk • Starring Oh Young-Soo, Kim Young-Min, Ha Yeo-jin, Seo Jae-kyung and Kim Ki-Duk • Zeidler Hall, The Citadel • Fri-Mon, July 23-26 (7 and 9pm) • Metro Cinema • 425-9212

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FOR SHOWTIMES
* DIGITAL SOUND

The Bourne Identity was a decent-sized movie that played in theatres in 2002, grossing \$121 million dollars domestically, but it's a huge hit when it arrived on DVD. *How I Met Your Mother* broke the five-day DVD sales record previously held by *Harry Potter and the Prisoner of Azkaban*, and quietly went on to become the most-rented film in 2003. Plus, it had the added virtue of being a really smart, low-key action movie with well-choreographed car chases, smartly staged hand-to-hand fight scenes, a few explosions and CG effects. A sequel was inevitable—especially since Robert Ludlum had already written two more books about amnesiac CIA assassin Jason Bourne just waiting to be adapted—and so Matt Damon, Franka Potente, etc. return back to *The Bourne Supremacy* as Julia Stiles re-creating her role from the first film as the most unlikely CIA agent in history of international espionage.

FILM WEEKLY

THIS WEEK'S NEW MOVIES

The Bourne Supremacy Matt Damon, Franka Potente, Joan Allen and Brian Cox star in Bloody Sunday director Paul Greenglass's sequel to the 2002 espionage thriller *The Bourne Identity*, in which ex-CIA agent Jason Bourne must emerge from hiding to clear his name and restore peace between the U.S. and China when someone using his identity assassinates the Chinese vice-premier. Based on the novel by Robert Ludlum.

Catwoman Halle Berry, Benjamin Bratt and Sharon Stone star in Vidocq director Pitof's reimagining of the slinky comic-book heroine, in which timid graphic artist Patience Philips magically comes back to life as a sexy, vengeance-minded vigilante after she is murdered by a ruthless crime syndicate. Read Stephen Notley's review on page 40.

The Door in the Floor Jeff Bridges, Kim Basinger, Jon Foster and Mimi Rogers star in *The Adventures of Sebastian* Cole writer/director Tod Williams's muddled comedy/drama about a teenaged boy who gets a job as the personal assistant of a famous children's author, only to become sexually involved with the author's depressed wife. Based on a portion of John Irving's novel *A Widow for One Year*. Read Josef Braun's review on page 44.

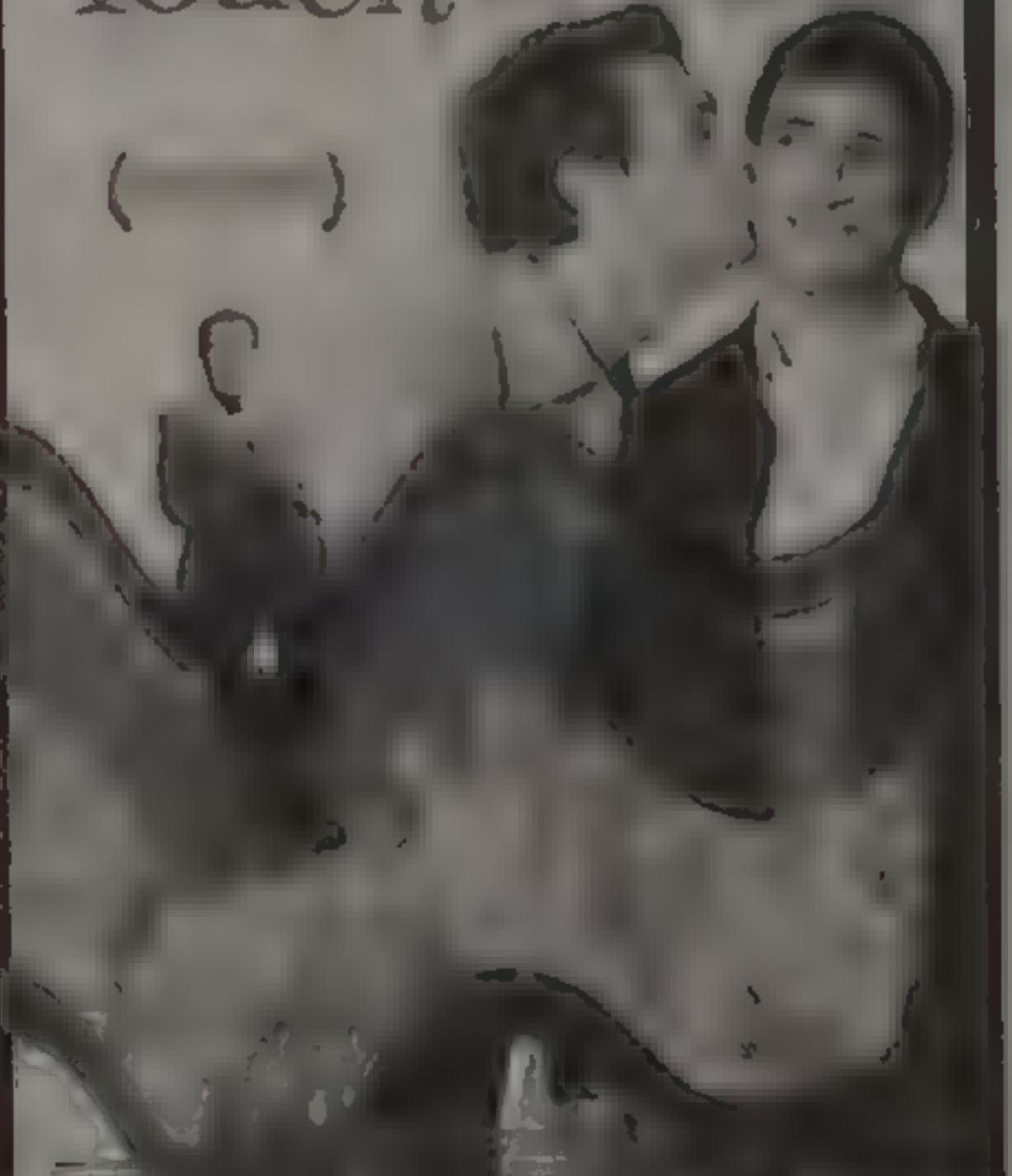
Spring, Summer, Fall, Winter... and Spring *The Isle* VUE PICK writer/director Kim Ki-Duk stars along with Oh Young-Soo and Kim Young-Min in this spiritual drama about a young man who learns about guilt, love, jealousy and redemption under the tutelage of an older monk while living in a small, remote Buddhist monastery. In Korean with English subtitles. Read Paul Matwychuk's review on page 41. *Zeidler Hall, The Citadel*; Fri-Mon, July 23-26 (7 and 9pm)

Tibet: Cry of the Snow Lion Director Tom Peasay's decade-in-the-making documentary travelogue about his many treks to the remotest reaches of Nepal, India and Tibet. *Zeidler Hall, The Citadel*; Thu, July 22 (7pm)

Touch of Pink Jimi Mistry, Kyle MacLachlan and Suleka Mathew star in director Ian Iqbal Rashid's romantic comedy about a young gay Canadian film buff who consults the spirit of Cary Grant for advice when his devoutly Muslim mother sets him up with a "proper" Muslim girlfriend. Read Chris Boutet's review on page 40.

GARNEAU theatre
672-103 Sport - 433-0728

Touch



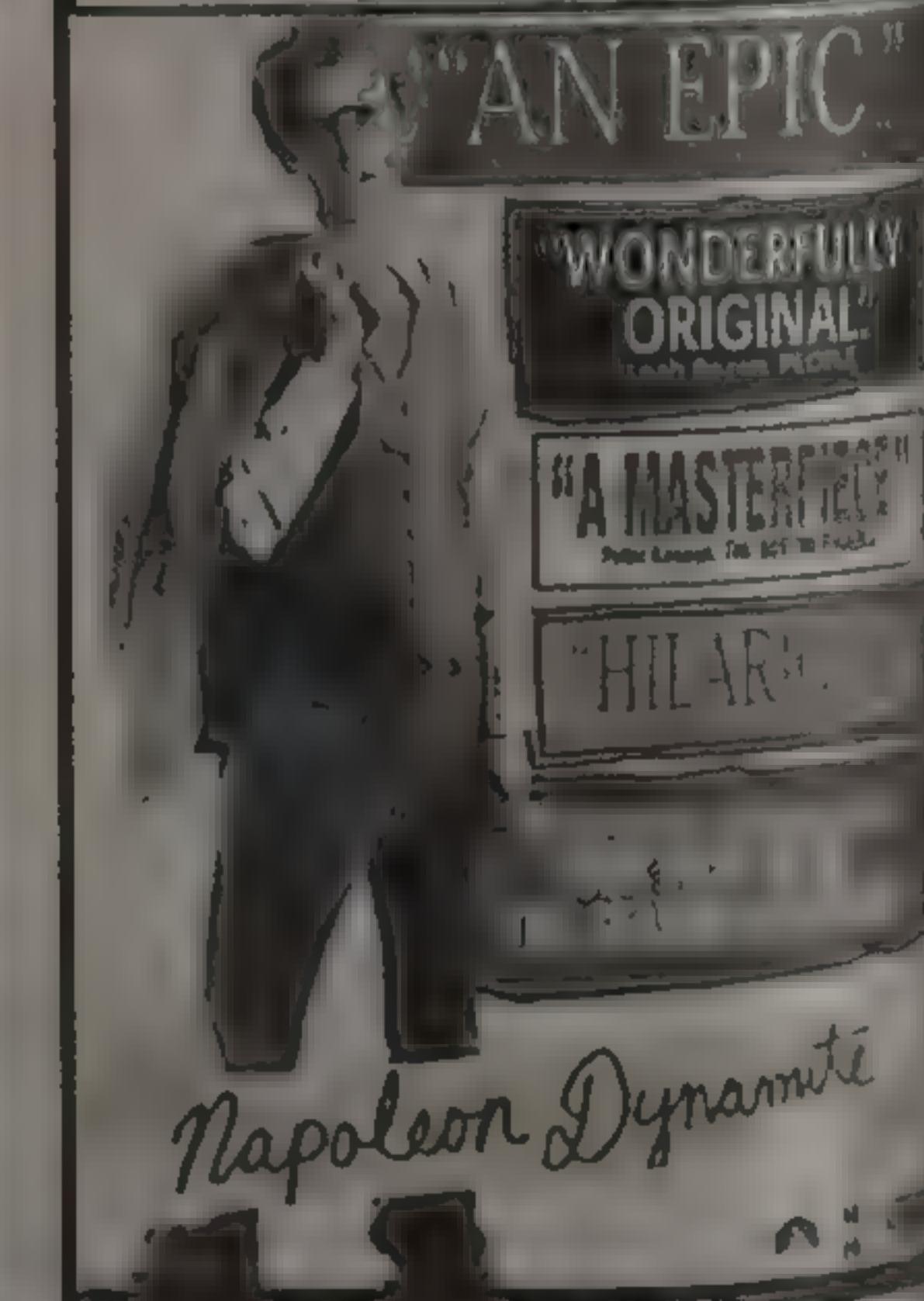
TOUCH OF PINK
Nightly 7:00 & 9:00 pm
Sat & Sun Matinee 2:00 pm
•14A•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728



SUPER SIZE ME
Nightly 7:00 & 9:30 pm
Sat & Sun Matinee 2:00 pm
•PG• (mature themes, coarse language)

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TOUCH OF PINK

BEFORE SUNSET
Fri 12 45 2 35 4 40 6 50
Sat-Thu 12 45 2 35 4 40 6 50 9 10

AMERICAN
THE LEGEND OF RON BURGUNDY
Daily 12 40 3 00 5 15 7 50 10 30

KING ARTHUR
Violence
Daily 1:10 4 20 7 30 10 15

SPIDER-MAN 2
Frightening scenes, unsuitable for younger children
Daily 12 30 3 30 7 10 10 10

FAHRENHEIT 9/11
Disturbing content
Daily 12 50 3 40 6 30 9 20

THE DOOR IN THE FLOOR
Sexual content
Daily 1:20 4 00 6 40 9 30

THE BOURNE SUPREMACY
No passes
THK Daily 1 00 3 50 7 00 9:50

CATWOMAN
Violence
Daily 1:40 4 10 7 40 10 20

WEST MALL 8

13 GOING ON 30
Daily 2:20 4 40 7:20 9 40

HIDALGO
Violence
Daily 6 30 9:15

VAN HELSING
Frightening scenes, not recommended for young children
Daily 2 30 6 35 9:20

SCOOBY-DOO: MONSTERS UNLEASHED
Daily 1:50 3:50

MEAN GIRLS
Coarse language, not recommended for younger children
Daily 2:00 4 10 7 10 9:25

TWO BROTHERS
Daily 2:10 4 20 6 50 9 10

KILL BILL: VOL 1
Gory violence
Two for one
Fri 1:40 7:00 w/

KILL BILL: VOL 2
Two for one
Fri 3:40 9:00

TROY
Gory scenes
Daily 1 20 4 25 7:30

RAISING HELEN
Daily 1:30 4:00 6 40 9:30

HAROLD AND KUMAR GO TO WHITE CASTLE
Coarse sexual language, crude content
No passes
Sneak preview, Fri 10:00

CLAREVIEW

I, ROBOT
Frightening scenes, not recommended for young children
No passes
Daily 12 20 1 20 3:00 4 00 6:40 7 40 9 15 10 15

A CINDERELLA STORY
Daily 12:40 2:55 5 10 7:25 9:40

SPIDER-MAN 2
Frightening scenes, unsuitable for younger children
Fri 12 30 1 30 3 30 4 30 6 30 7 20 10 10

FAHRENHEIT 9/11
Disturbing content, Daily 6 50 9:40

SHREK 2
Daily 12:50 3:40

I, ROBOT
Frightening scenes, not recommended for young children
Daily 1 20 3 30 7 20 9:30

WETASKIWIN CINEMAS

THE BOURNE SUPREMACY
Daily 1:00 3 30 7 00 9:30

CATWOMAN
Violence Daily 1:10 3 20 7 10 9:20

FAHRENHEIT 9/11
Disturbing content, Daily 6 50 9:40

SHREK 2
Daily 12:50 3:40

I, ROBOT
Frightening scenes, not recommended for young children
Daily 1 20 3 30 7 20 9:30

CINEMA GUIDE

CITY CENTRE

I, ROBOT
Frightening scenes, not recommended for young children
No passes
Daily 1:00 3 40 7 10 9:30

HAROLD AND KUMAR GO TO WHITE CASTLE
Coarse sexual language, crude content
No passes
Sneak preview, Fri 9:00

14A

SOUTH EDMONTON COMMON

14A

I, ROBOT
Frightening scenes, not recommended for young children
No passes
Daily 12 00 1 20 2 40 4 15 5:20 7 20 8 10 10 10 15

THE CLEARING
Daily 1 00 3 40 6 45 9:10

SPIDER-MAN 2
Frightening scenes, unsuitable for younger children
Fr-Wed 12 10 1 10 3:10 4 10 6 45 7 30 9 45 10 20

FAHRENHEIT 9/11
Disturbing content
Th 12 10 1 10 3 10 4 10 7 30 9 45 10 20

FAHRENHEIT 9/11
Disturbing content
Daily 1 40 4 30 7 15 10 00

THE NOTEBOOK
Suggestive scenes
Fr 12 50 3 50 6 40
Sat-Thu 12 50 3 50 6 40 9:30

SHREK 2
Daily 12:15 2:20 4 45 7:15 9:25

HARRY POTTER AND THE PRISONER OF AZKABAN
Frightening scenes
Daily 1:50 4:50 7:45

THE TERMINAL
Coarse language
Daily 12 40 3 30 6 30 9:20

DODGEBALL: A TRUE UNDERDOG STORY
Coarse language, crude content
Daily 10 45

KING ARTHUR
Violence
Daily 1:15 4 00 7:10 9:50

AMERICAN
THE LEGEND OF RON BURGUNDY
Daily 1 00 3 10 5 30 8 00 10 25

THE BOURNE SUPREMACY
No passes
Daily 12 00 1 10 2 30 3 40 5 00 6 40 7 40 9 10 10 20

CATWOMAN
Violence Daily 12 20 2 50 5 20 7 45 10 10

METALLICA: SOME KIND OF MONSTER
Coarse language, Daily 12 55 4 00 7:05 10:05

HAROLD AND KUMAR GO TO WHITE CASTLE
Coarse sexual language, crude content, No passes
Sneak preview, Fri 10:00

CATWOMAN
Violence
THK Daily 12 45 3 15 5:40 8 15 10 40

TOUCH OF PINK
Daily 2:00 4:40 7:00 9:15

HAROLD AND KUMAR GO TO WHITE CASTLE
Coarse sexual language, crude content
No passes, Sneak preview, Fri 9:45

GALAXY CINEMAS @ SHERWOOD PARK

I, ROBOT
Frightening scenes, not recommended for young children
No passes Daily 12:30 3:25 6:55 10:00

A CINDERELLA STORY
Daily 12:50 3 40 7:20 9:45

SPIDER-MAN 2
Frightening scenes unsuitable for younger children
Fri-Mon Wed-Thu 12 10 3 00 4 30 6 30 9 30 10 30

FAHRENHEIT 9/11
Disturbing content, Daily 3 20 6 45 9:40

STAR & STROKES
THE LEGEND OF RON BURGUNDY
Daily 1 40 4 50 7:25 10:10

THE NOTEBOOK
Suggestive scenes
Fri 4:00 6:50
Sat-Thu 4:00 6:50 9:55

TWO BROTHERS
Daily 1 30

HARRY POTTER AND THE PRISONER OF AZKABAN
Frightening scenes, Daily 12 15

SHREK 2
Fri-Mon Wed-Thu 12 00 2 20 7 30

KING ARTHUR
Violence Daily 1:00 4:10 7 15 10:15

FAHRENHEIT 9/11
Disturbing content, Daily 3 20 6 45 9:40

STAR & STROKES
THE LEGEND OF RON BURGUNDY
Daily 1 40 4 50 7:25 10:10

THE BOURNE SUPREMACY
No passes Daily 1:10 3 50 7:10 9:50

CATWOMAN
Violence Daily 1 50 5 00 7 45 10 20

HAROLD AND KUMAR GO TO WHITE CASTLE
Coarse sexual language, crude content
No passes, Sneak preview, Fri 9:55

CLAREVIEW

I, ROBOT
Frightening scenes, not recommended for young children
No passes Daily 12:30 3:25 6:55 10:00

TOUCH OF PINK
Daily 2:00 4:40 7:00 9:15

HAROLD AND KUMAR GO TO WHITE CASTLE
Coarse sexual language, crude content
No passes, Sneak preview, Fri 9:45

THE BOURNE SUPREMACY
No passes Daily 1:10 3 50 7:10 9:50

CATWOMAN
Violence Daily 1 50 5 00 7 45 10 20

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Those '70s shows

Two DVD documentaries take a rose-coloured glimpse at '70s Hollywood

BY PAUL MATWYCHUK

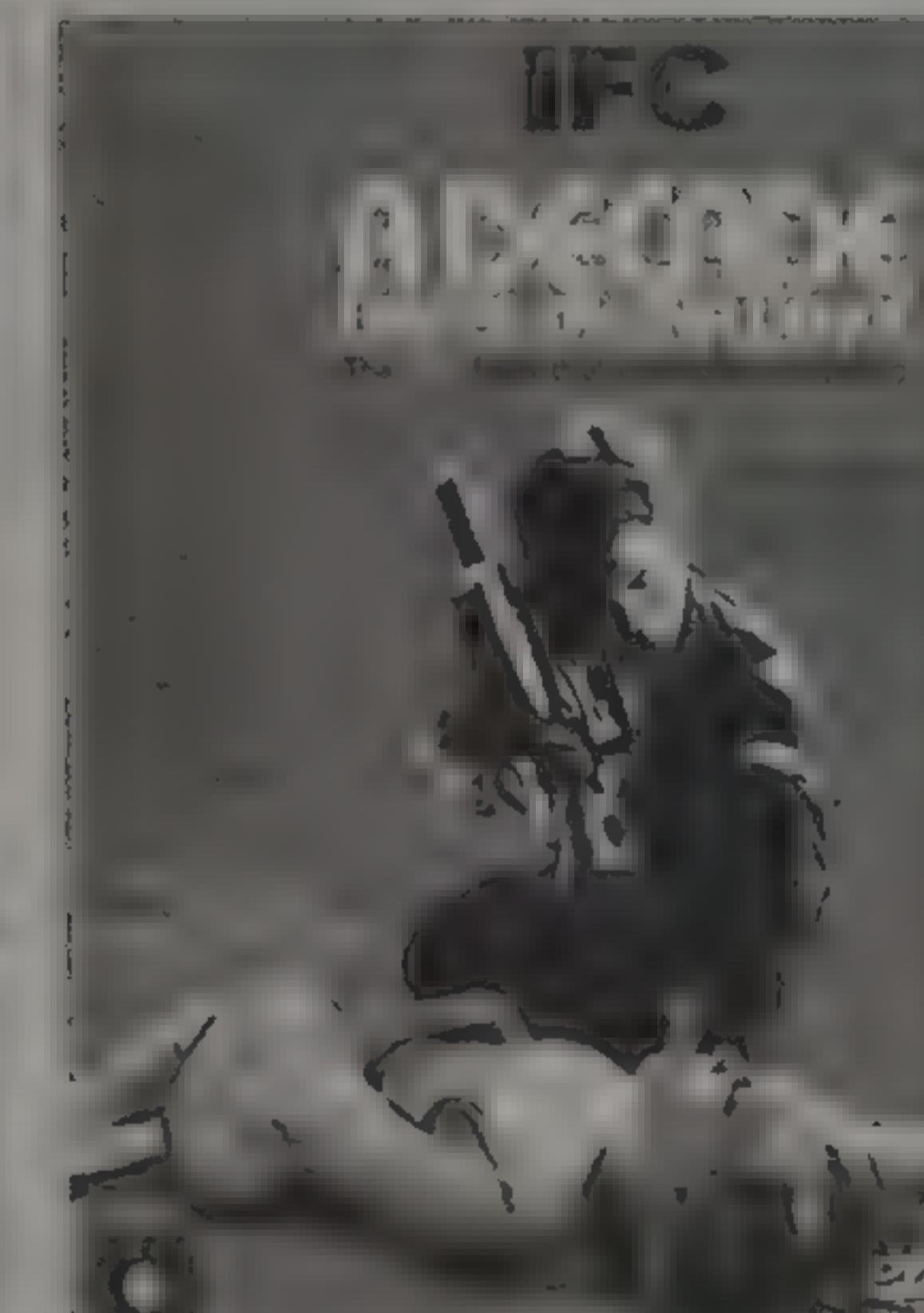
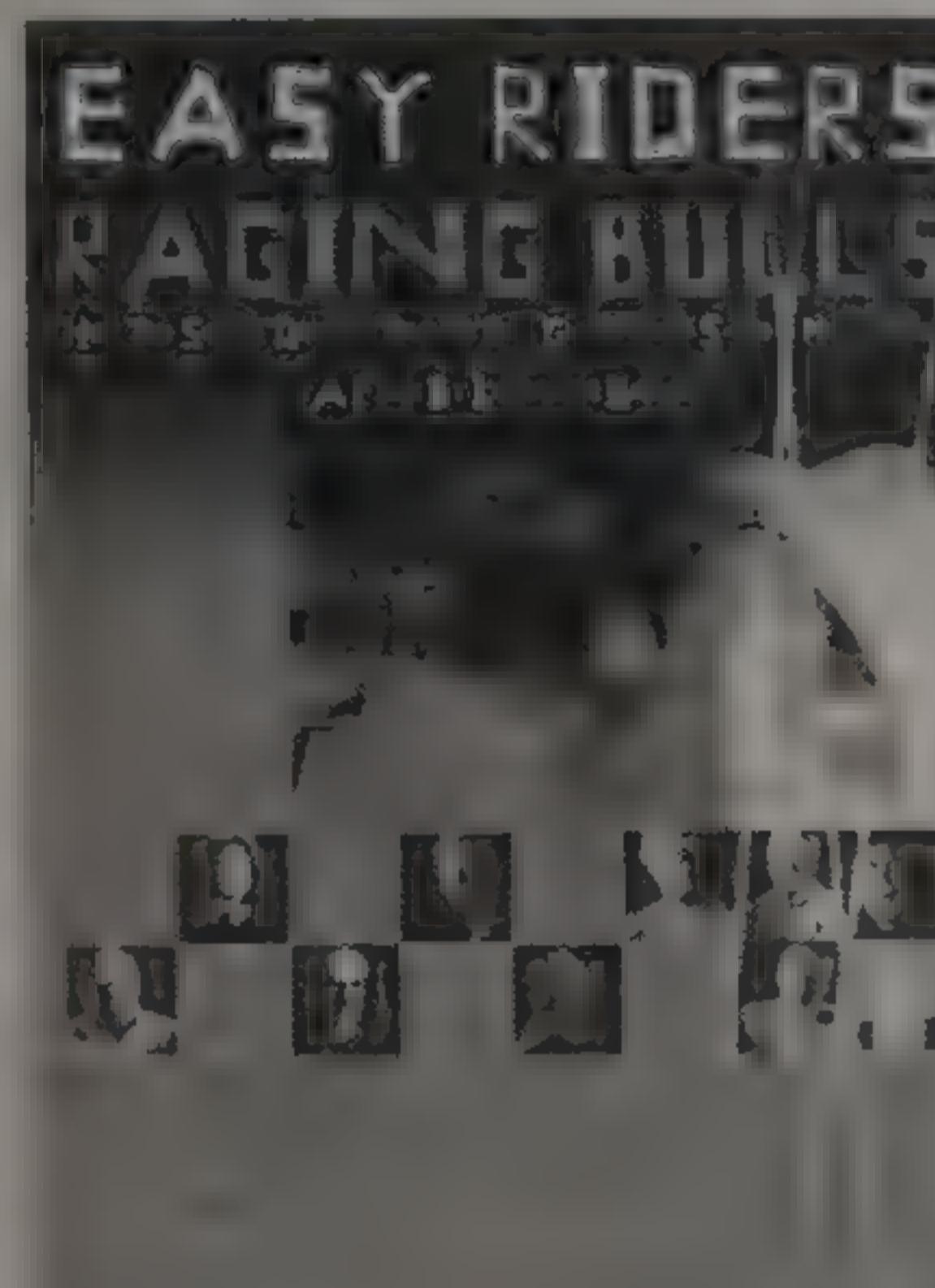
You all know the story of Hollywood in the '70s, right? How in the mid-'60s, the major studios were all poised on the brink of bankruptcy, losing money hand over fist on one flop musical after another? How the burgeoning youth audience made irreverent films like *Bonnie and Clyde* and *Easy Rider* into gigantic, out-of-nowhere hits? And how the studios, suddenly unsure of what the audience wanted anymore, started giving unprecedented freedom to young, adventurous, film-nerd directors like Francis Ford Coppola, Peter Bogdanovich, Paul Mazursky, Martin Scorsese, Roman Polanski, William Friedkin and Hal Ashby? And how great and thrilling and edgy Hollywood movies became for a few years until special effects block-busters like *Jaws* and *Star Wars* came along and ruined everything?

Yeah, it's a pretty good story, and it gets told not just once but twice in a pair of nearly identical documentaries now available on DVD. Kenneth Bowser's *Easy Riders, Raging Bulls* (which arrived in stores this week) has the more illustrious brand name, based as it is on Peter Biskind's gossipy bestselling book, but it has a strong rival already on the market: Ted Demme and Richard LaGravenese's *1 Decade Under the Influence*. Both films have exactly the same structure: anecdotal talking-head interviews with noted '70s actors, directors and personalities alternating with vintage film clips. Many

interviewees crop up twice—some of them telling exactly the same stories. (Paul Schrader's explanation of how the talent package came together for *Taxi Driver* appears in both movies nearly verbatim.)

But while Biskind got amazing access to all sorts of Hollywood luminaries for his book (he even pinned down such elusive prey as Warren Beatty and Steven Spielberg),

REVUE DVD
the film version of *Easy Riders* is notably lacking in interviews with the era's biggest players. Sure, Bowser talks to Bogdanovich, Schrader, Hopper and Roger Corman—but so do Demme and LaGravenese, and they got Coppola, Altman, Scorsese, Sidney Lumet, William Friedkin, Milos Forman and Robert Towne on-



camera too. *Decade* gets better actors as well: Bowser talks to Richard Dreyfuss, Karen Black and Margot Kidder while Demme and LaGravenese nab Roy Scheider, Jon Voight, Julie Christie and Bruce Dern.

Decade also gives you a much deeper sense of just how many interesting, offbeat films were coming out of the studios during this period. *Easy Riders* pretty much restricts itself to high points like *The Godfather*, *Jaws* and *Taxi Driver*, while *Decade* supplies all sorts of revelatory, extremely well-chosen clips from everything from *Scarecrow* to *The Last Picture Show*.

tions the accident that killed her boys. In the same way that Williams tries for sexy and sad and winds up with neither, the film also wavers between comic and tragic and is uncertain and stumbling in both territories. Composer Marcelo Zarvos's music reveals a hopeless misreading of almost every scene, his sombre piano deadening potentially lively moments. Meanwhile, Williams whips out a few misplaced scatological gags right out of *American Pie*, including a drawing of a vagina that slaps on a windshield the moment after the driver (another of Ted's wealthy, dumb victims) asks him about his sketches.

to *The King of Marvin Gardens*—low-key, character-driven (and yet star-powered) dramas that today's Hollywood has pretty much gotten completely out of the business of making. *Easy*, meanwhile, relies a little too heavily on montages of movie posters and clips from vintage trailers—always a sure sign of a film being made on the cheap.

WHERE EASY EXCELS is in its portrayal of '70s Hollywood as not just an artistic revolution, but a cultural one as well—most of these directors weren't just colleagues, after all, but close friends who were always hanging out together in Margot Kidder and Jennifer Salt's beachhouse doing cocaine with Julia Phillips. *Decade* is mostly interested in celebrating the art that was created in those years; *Easy* is more interested in the personalities who created it. And it's chock-full of

lively stories: Martin Scorsese having to hide his cocaine after notifying the FBI about a death threat he received in the mail; producer Jonathan Taplin going to the men's room during an AFI tribute to Alfred Hitchcock and finding the entire place filled with coke-sniffing directors; Polly Platt watching her husband, Peter Bogdanovich, falling in love with Cybill Shepherd on the set

of *The Last Picture Show*.

Neither film's analysis of politics or social trends cuts very deeply, and both are weighed down by a lot of back-patting, what-a-time-it-was nostalgia on the part of their interviewees. But for the most part, that nostalgia seems earned, and these DVDs (both of which come with extensive bonus interview footage) are worth watching if only to be reminded of a time when no one would have cared about how much money *I, Robot* made on its opening weekend—and to hear Peter Bogdanovich do a hilarious Charlie Bluhdorn imitation. ☀

The individual who understands how best to navigate his way through the fog of *The Door in the Floor* is Jeff Bridges, who plays Ted unabashedly and effortlessly as the jackass he is. He's both very funny (the way he grossly exaggerates all the hard work he has for Eddie to do is hilarious) and very sad, usually at the same time. It's a triumph of overcoming flawed material, but I don't know that it's enough to salvage anything all that satisfying from this mess. ☀

THE DOOR IN THE FLOOR

Written and directed by Tod Williams • Starting Jeff Bridges, Kim Basinger and Jon Foster • Opens Fri, July 23



Jacob Banigan

Room for improv-ment

Out-of-town comedians face certain humiliation at Improvaganza festival

BY DARREN PARKE

I sure hope you didn't blow your whole festival budget on street performers, because **Improvaganza**, Canada's biggest comedy improv festival, is returning to the Varscona Theatre. And after five years, I'd say it's about time you went to see it.

Why, you might ask (if you're an idiot), do you want to watch grown men and even the occasional woman from various locations around the world competing head to head in a

grueling showdown of make-believe?

Well, unlike other stupid competitions—say, the Stanley Cup playoffs,

the Olympics or the World's Strongest Hillbilly—improvisation is a skill you can actually use in everyday life. And most of you are just terrible at it.

Example: it's a beautiful day, so naturally, you call in sick to get a little morning buzz going on at the patio of your most treasured anti-depressant dispensary. A couple of hours pass, and of course you're fully in the bag, soaking up the rays and singing along to the sweet, sweet sounds of the '70s. Your boss shows up for chicken fingers, curly fries and a couple of lunch hour martinis. You spot each other. She strolls over. Your heart is expanding like a cheap balloon and trying to escape out your sphincter. You've only got one shot: what do you do or say to make everything okay? Quickly: she's firing you!

That's what I thought. Pathetic.

Rapid Fire Theatre artistic director and 15-year veteran of the Edmonton improv scene Jacob Banigan would have known exactly what to do. Because he's a real man. "Improv itself is immediate," Banigan says. "It's right in front of you—you see us get inspired and perform the scenes. It's really exciting to see it happen right in front of your eyes. This is a chance to see people from all over the world with their own styles mix and match with different styles."

Other teams competing and collaborating in this year's Masters of the Obvious Theatresports Tournament include Dad's Garage Theatre

from Atlanta and the Crumbs from Winnipeg, as well as improv ambassadors from Antwerp, Vienna and Slovenia, all of them eager to introduce their bizarre, foreign comedic sciences to Edmonton audiences. So, it's a little bit like *Rocky IV*, right?

"It's a bit of a catch-22," Banigan explains. "We like to sell it on the competition aspect of it and that's what interests people, but honestly, onstage it's not very competitive. It's more about entertainment value. So if you want, you can play up the angle that it's cutthroat and we're going to kick their asses."

OKAY, I WILL. Having seen some of the home team's work in the popular but still way-undervalued Chimprov and Theatresports nights (which take place weekly at the Varscona), I can safely say those other teams have got their work cut out for them. We're really gonna humiliate those punks and send them home crying with their props between their legs. Their gonna wish they never heard of Edmonton. It's gonna be brutal.

Banigan says Rapid Fire Theatre's only real strategy is to mix things up and keep it interesting. "We have teams of improvisers and we challenge each other to different games with different restrictions on how to do the story or the themes," he says. "We might challenge a team to do a scene with a foreign language, and then one team would do a scene in Swedish gibberish and one team might do a scene that's based on a foreign film. We try to mix it up all the time. Or if the challenge was to use a certain style, one team might adopt science fiction as their genre and do a sci-fi scene, and another team might mix genres or do a genre roller coaster where they switch genres every few seconds and tell the same story."

In addition to the tournament, each show at Improvaganza features the International Jambalaya, a non-competitive showcase where teams get to display their own unique skills, strengths and styles. Just don't forget to wear your rubber boots, because the streets will run red with the blood of vanquished comedians. ☀

IMPROVAGANZA

Varscona Theatre • July 22-31 (8pm), plus 11pm shows on Friday and Saturday and Puppet Improv (Sat, July 24, 2pm) • 433-3399

Arrivals and departures

Liz Ingram and Walter Jule have created airport art that belongs in a gallery

BY AGNIESZKA MATEJKO

It's finally happened! The main arrivals hall at the Edmonton International Airport is complete. I began to think that it was under permanent renovation, that the construction crew had long eloped to Hawaii and that we were walk down those claustrophobic, plywood-lined hallways forever. "They must be hand-carving the modern version of the Taj Mahal behind those partitions," I thought.

Well, the long-awaited result is no Taj Mahal. When I walked into the new arrivals hall for the first time, I wondered if it were still under construction. Metal beams are everywhere—presumably the result of the latest architectural fad. A colossal globe hovers above the passengers like a giant meteorite. It too seems strangely unfinished, as if the designer ran out of patience or paint. The one truly exciting feature of our new arrivals hall is that the architects included art. And it isn't

just safe prairie landscape stuff. Instead, the architects went out on the limb and commissioned two of our most well-known local printmakers, Liz Ingram and Walter Jule, to create two challenging, contemporary, mural-sized pieces on opposing folded metal partitions. Their works, entitled *Touching Water: Anticipation and Memory* (Ingram) and *A Walk in the Prairie Landscape: All Pats are Irredeemable* (Jule), are among the most expressive pieces I have ever seen in a public space. This is no elevator-music version of art, the kind most airports specialize in. These artworks run deep.

Ingram's collage of fingers running through cool green water takes us into some deep inner space far removed from the stressful ambience of an airport. "When I started to think about this project, I wanted to work on something that was really inspirational to me," Ingram explains. "I decided to work with hands in water because of how universal the experience of playing with water is." She still recalls the thrill of watching monsoon rains in India, where she spent her childhood. "I remember going out into the flooded streets. I remember being really excited." Even her parents' worries could not keep her from the water. She simply had to

run the water through her fingers, or float little boats and sticks upon it. Ingram relives that experience in one of the two images for the airport (the artwork forms an accordion so two separate images are melded together). "I photographed my hands playing in a boreal forest stream," she explains. "When you are hiking in the mountains and you run across a stream, what do

PROFILE VISUAL ARTS

you do? You put you put your hands in it."

For her second image (which emerges as we walk around the "accordion"), Ingram photographed two children's hands reaching out toward each other across a body of water. "I wanted it to provoke a sense of longing, anticipation," she explains. "They reach as if they were about to meet." She believes that that's exactly the feeling arriving passengers will experience as they walk into the hall. As these passengers walk past Ingram's print and pause for a moment to view it from the front, the two pairs of hands come together as if in a gesture of warm greeting.

Touching Water is one of those rare public artworks that do not pander to what many public com-

missions respectfully assume is the unsophisticated taste of the public. Ingram's work shows that you can create a "decorative" work, and yet easily access an international audience. Maybe that's because she has chosen such a universal theme. "I think it's an element that's soothing for everyone because we are made up of 98 per cent water," Ingram says. "It's because it's internal and external, the rippling, the flow—it's something that we understand and experience intuitively just because it's in us."

FROM THE MOMENT I first saw Walter Jule's work many years ago as a student in the U of A Department of Fine Art (where he teaches printmaking). I sensed an enigma. I knew he was conveying something important in his work, but I was a lowly student and he was a well-known instructor and so I dared not approach him. So it was with a bit of not-so-well-hidden delight that a few months ago I found myself teaching a course scheduled at the same time as his. As I occasionally ran into him in the hallways I tried to initiate a conversation. The weather, the trials of grading, the lack of air in the building seemed like good ice-breakers. But to my amazement and delight, no matter what trivial subject I brought up, Jule would respond in an utterly

unexpected way. Somehow he turned every fleeting hallway chat into a memorable discourse on life, history, philosophy or time. That was when I first gleaned some understanding of the mysterious quality in his work. There is nothing in Jule's character or in his art that smacks of the superficial. Everything has profound symbolic and personal significance. To speak to him or to see his work is to see a richer, more eloquent world unfold.

"Nowadays we travel all around the world," he says animatedly. "One of the themes of the traveller is that they are trying to discover something new or recapture something from the past." But to Jule it's not that simple. "We say, 'I have been to Paris,' but all we have really experienced is *our* Paris. There is the sense of the concrete, external world, but we always view it from a veil of attitude, feeling, conditioning. In my work, I have always been interested in trying to combine elements that seem to come from the world we all see and elements that are symbolic of our inner reality."

For the airport commission, Jule has drawn on his deepest interests, (entirely avoiding the temptation to dumb down his work to make it more "accessible" to the public). He takes the viewer on a symbolic flight across a prairie landscape. Gently rolling hills and valleys unfold before us, seeming at once familiar and yet strangely foreign. This puzzling aerial view is, in fact, made from one of the most recognizable materials: plain paper. To create this print Jule dampened sheets of paper and pinned them to a wall, allowing the paper to warp as it dries around shapes. "When the wrinkles do something unexpected open-ended, then I take a photograph," he says enthusiastically. The perplexing effect we can see in the airport commission is of a microscopic, momentary event becoming a vast landscape.

"My piece is kind of pushy," laughs Jule, who delights in confounding the viewer's senses. "Don't fall asleep!" he adds with a solemn smile. "The more you realize the transient nature of perception the more you realize that your perception is absolutely unique. When you die, that Paris dies, too." □

UPSIK
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Edmonton Foundation for the Arts Alberta

theatre
notes

BY PAUL MATWYCHUK

Broadway open house

When Alec Baldwin showed up to be interviewed by documentary filmmaker Rick McKay, the actor immediately regretted his decision. "I had told him that we'd be shooting in my studio," McKay laughs, "and when he got there, he was not too happy. But it was a studio! It was my New York studio apartment! He came in and right away he looked left and right—you know, 'What's my escape route?' I body-miked him and put him in the chair and said, 'We'll get you in and out in no time,' and he said, 'Yeah, I hope so.' At one point I saw him look at this pretty young assistant of his and go [whispering] 'I want to kill you.'"

But for all his impatience, Baldwin actually wound up being part of something pretty wonderful: a new documentary called *Broadway: The Golden Age* produced by Al Tapper) that's become a surprise box-office success in the States and which some pundits think has a legitimate shot at upsetting *Fahrenheit 9/11* as a sentimental choice for next year's Best Documentary Oscar. (McKay is currently working out the details of a Canadian release.) Whatever its fate, the film is an amazing feat of directorial determination and resourcefulness. Working largely on its own with a cheap video camera and no money, McKay managed to land interviews with nearly every great Broadway star of the '40s, '50s and '60s you can think of: Carol Channing, Angela Lansbury, Elaine Stritch, Stephen Sondheim, Jerry Herman, Robert Goulet, Julie Harris, Ben Gazzara, Barbara Cook, Eva Marie Saint, Eli Wallach, Maureen Stapleton, Ann Miller, Hume Cronyn, Gena Rowlands, Carol Burnett, Gwen Verdon, Marian Seldes and more than 100 others. He even tracked down Fay Wray, for crying out loud!

But McKay is more than the ultimate stage-door Johnny; his film is also packed with rare home movies, filmed stage performances and TV guest spots as well as amazing archival footage of the New York theatre district, all of which he's skillfully edited into a vivid evocation of a time when Broadway was arguably the cultural centre of the world. It was a time when stars would do eight shows a week, without microphones; when the original productions of *A Streetcar Named Desire*, *Death of a Salesman* and *South Pacific* were all running simultaneously; a time when going to the theatre (and paying less than a buck a ticket) was a truly popular pastime.

"It was accessible to everyone," McKay says. "I was kind of lit by a fire of anger as I worked on the film, because I could start thinking how it's not fair that nobody who's young is allowed to go to the theatre anymore. It's not fair that when my sister and her kids come to visit and I want to take them to see *Baileys and the Beast*, the cheapest seats

I can get—which are lousy—cost \$300 for the four of us. And then to find that it's miked, and that people are talking on cellphones throughout the play because they can, because it's so loud.... I interviewed [Tony-winning actress] Daisy Eagan, who's only 21, for the film and she said, 'It's a basic human right that people should be allowed to see the theatre.' And they're not."

By the time McKay finally got to New York in the late '70s after growing up a stagestruck kid in Indianapolis, collecting New York newspapers to read the theatre reviews and watching backstage musicals like *Summer Stock* on TV, the "Golden Age" he depicts in his film had faded. "The ball was temporarily dropping," he says; successful shows like *Sweeney Todd*, *Amadeus* and *42nd Street* were still being produced, but the economics of Broadway had changed, driving ticket prices ever skyward and opening increasingly cautious producers up to even greater financial peril if a show flopped. As McKay says, one of the sad things about a "Golden Age" is that no one realizes it's a golden age until it's over, and there's an unusual urgency underlying McKay's film—a determination to preserve all these amazing memories before they vanish forever.

One of the film's most poignant segments, for instance, deals with Laurette Taylor, the actress whose performance as Amanda Wingfield in the original production of *The Glass Menagerie* is cited over and over again by McKay's interviewees as the greatest thing they've ever seen onstage, but whose name these days is known only to a small number of theatre buffs. "I think that what people like [Laurette Taylor and Kim Stanley] did is they made kind of a deal with the devil," McKay says. "They said, 'I'll forgo the chance to go to Hollywood where, if it works out, I know I'll be remembered forever in exchange for my passion for being onstage.' Elizabeth Ashley said to me, 'My God, you dedicate your life to the stage because you know that's what's important, but then you find out when you're 60 that the 50-year-old movie star who's never done the stage gets the role [instead of you] because everybody knows her!... It became my focus while making the film that these people who would do a show or a musical eight times a week onstage without ever missing a show shouldn't be forgotten just because they didn't do it once on a soundstage."

Since the film's release, McKay has become sort of the unofficial oral historian of classic Broadway. He continues to conduct new interviews—including a phone call with the late Marlon Brando—to include on the upcoming DVD (due out this fall) and where once he had to struggle against indifferent agents and hostile publicists, now he's getting besieged by actors demanding to know why they aren't in the film. But you get the feeling that if McKay had to make a choice, he'd rather see them back onstage than in his movie.

"I hope them film in a way starts a revolution," he says. "When I do Q&As after the film, people are very upset—they're mad they can't go to the theatre. They get very passionate about it. I always say that old people watch the film nodding their heads and saying, 'That's exactly what it was like,' and young people watch it shaking their heads and saying, 'That's impossible.'"

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at listings@vnewswEEKLY.com. Deadline is Friday at 3pm

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • **Lower Level Gallery: TRANSLATIONS:** Artworks by new Canadian immigrants; until Sept. 25 • **Discover Gallery: HEALING WITH FIBRE:** Artworks by Edmonton's Focus on Fibre Art Association; until Aug. 14

ART BEAT GALLERY 26 St. Anne Street, St. Albert (459-3679) • Paintings by Andrew Rzzewski

BOHEMIA CYBER CAFÉ 11012 Jasper Ave • **A REVOLUTIONARY NIGHT OF ART AND MUSIC:** Featuring artworks paintings by Garrett Gunderson, Chris Chalilou, Scott Taylor • Sat, July 24 (7pm) with musicians Katherine Cylytiuk (cello), Uncle Jimmy with guests from The Ghetto Blasters (folk/rock)

CALGARY AND EDMONTON RAILWAY STATION MUSEUM 10447-86 Ave (438-7334/433-9739) • Open house • Sat, July 24 and guided tours (11am-3:30pm) • Sat, July 24

CAPITAL RESTAURANT Sutton Place Hotel, 10235-101 St • **ARCTIC DIARY:** Photographs by Ralph Hedlin • Until Aug. 16

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **PERCEPTION:** Collages and acrylics by Jane Ash Poitras, weavings by the Tisserandes, watercolours by Mary Deeprose, artworks by Urmila Zdenka Das; July 23-Aug. 4; opening reception: July 23 (7-8:30pm)

CHILKOOT BAY GALLERY 10183-112 St (452-0286) • Open Mon-Fri 10am-5:30pm • Oil paintings by Chris Carbone • Until July 26

Whyte Ave (439-8210) • Open Mon-Fri 11am-5pm, Sat. by appointment • **SUMMER SALON:** Oil paintings by Christi Bergstrom • Until Sept. 30

CORBETT HALL East Lawn, U of A Campus, 112 St, 82 Ave • **RUSTING SCULPTURE:** Artworks by Robert Byron Williams • Until July 24

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **JAMES WILSON MORRICE AND THE EUROPEAN LANDSCAPE:** Until Aug. 15 • **100 YEARS 100 PICTURES:** Until Sept. 19 • **THE CANADIAN CONTEXT:** Until Sept. 19 • **IMAGES OF EDMONTON:** Until Sept. 19 • **MY EDMONTON: 100 YEARS/100 PICTURES:** Until Sept. 19 • **THRILLER:** Artworks that incorporate cinematic techniques by various artists; until Aug. 29 • **IF IT AIN'T WHITE IT AIN'T RIGHT:** Artworks by Dean Drever; until Aug. 29 • **Children's Gallery: SPELLBOUND:** until Jan. 2005 • **Exhibition Tours:** Sat/Sun 12:30, 1:30, 2:30, 3:30pm • \$8 (adult)/\$6 (student/senior)/\$4 (child 6-12)/free (member/child 5 and under)

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open: Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • **PRARIO VENTURE:** Artworks by Sophia Podryhula-Shaw • Until Aug. 28

EXTENSION CENTRE GALLERY Faculty of Extension, U of A • Open Mon-Fri 8am-4pm • **MENOTS AND MODELS:** Artworks by Extension Centre's instructors • Until July 30

FAB GALLERY Room 1-1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2pm-5pm • **ENDLESS KNOTS: INDIGENOUS DESIGNS FROM SOUTH ASIA AND THE HIMALAYAS:** Until July 31

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed, Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm • Eskimo soapstone carvings, mother and child by C. Inukpuk, Indian and Eskimo silver and gold jewellery by James Sawyer • Through July

FRESH BAIT GALLERY Shark Tank, 10249-97 St (231-9700) • Mixed media oil paintings by Tracy Suter • Until Aug. 30

FRINGE GALLERY Bsmt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **JESSIE: A JOURNEY:** Photographic installation by Naomi Marathalingam; until July 30 • **ART WALK:** Mixed media artworks by various artists; through August

GALLERY DE JONGE 27022A Hwy 16A, Spruce Grove (962-9505) • Open Tue-Sun 11-5pm, anytime by appointment • Work by local artists Beth Coulas, Earl Cummins, Henry de Jager and Mary Masters.

GOVERNMENT HOUSE 12845 102 Ave (427-2281) • **EDMONTON: A PICTORIAL JOURNEY A** Celebration of Edmonton's 100th Birthday curated from the collections of The Alberta Foundation for the Arts, Government House Foundation, Provincial Archives of Alberta, City of Edmonton Archives and University of Alberta Art and Artifact Collection, Museum and Collections Services • July 24-Nov. 21, Sat-Sun 11am-4:30pm and statutory holidays

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **LACUNA** Artworks by Kevin Grelisch; July 22-August 21, opening reception: July 22 (7-10pm) • **Front Room: THE TIME HAS COME** Artworks by Fiona Connell; July 22-August 21; opening reception: July 22 (7-10pm)

JEFF ALLEN ART GALLERY Strathcona Place Senior Centre, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • Pottery and abstract paintings by Robert Learning • Until Aug. 5

JOHNSON GALLERY 7711-85 St (465-6171) • Open: Mon-Fri 9am-5:30pm, Sat 9am-5pm

Artworks by Don Sharpe, George Weber, Al Roberge, Joyce Boyer, Gail Farewell, Glenda Beaver, Sophia Podryhula-Shaw, Lois Bauman, Joyce Boyer. Bronzes by Gina McDougall-Cohoe. Through July

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • **SENGRAPHES AND WATERCOLOURS BY GEORGE WEBER:** Artworks by George Weber. Watercolours by Keith Nunan, etchings by Thelma Manarey, silkscreens and serigraphs by Josh Kakegamic, Sam Ash, Jackson Beardy, Garry Meeches, Richard Bedwash, Isaac Bignell and Saul Williams • Through July

LANDO GALLERY 11130-105 Ave (990-1161) • Open Mon-Fri 10am-5:30pm, Sat 10am-4:30pm • **Photographs by Lee Anne Pellerin:** Paintings by Brian Scott and Will Rafuse. Metal reliefs by Jason Muirhead. Also three works by Jack Bush, Jasper Johns and Illingworth Kerr • Until July 31

LATITUDE 53 10248-106 St (423-5353) • Open Tue-Fri 10am-6pm, Sat noon-5pm • **CAMP 53** Fundraiser for Latitude 53 featuring art auction, music and BBQ • Sat, July 24 (7pm) • \$15 (door), \$10 (ad) • Tickets available at Listen, Nomikos, Blackbird, Ruckus on Whyte, Latitude

MCMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **CONSTRUCTED KNOWLEDGE** Installation of sculpture and paintings with text by Marilyn Grabiner • Until Sept. 5

MEYPA MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open 10am-4pm • Ceramic artworks by Bibi Clement; until Aug. 4 • **AFA COLLECTS - WORKS BY FIRST NATIONS ARTISTS:** AFA travelling exhibition; Aug. 4-31 • **Dining Room Gallery: THE END OF CANADA:** Paintings by Karen Brownie and prints by Morry Katz; until Aug. 31

MURUNGO GALLERY 12505-102 Ave • Open Tue, Wed, Sat: 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm • Sculpture, batiks, masks, paintings and wood carvings • Until Sept. 5

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **WATER UNDER THE BRIDGE:** The history of the Sturgeon River and Big Lake • Until Sept. 26

MUTTART CONSERVATORY 9626-96A St (496-8787) • **THE HISTORY OF CLOVERDALE:** Artworks by Robert Dixon; until Aug. 20 • **ECHOES THROUGH TIME:** Sculptures by members of the Sculptors' Association of Alberta; until Sept. 17

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat 10-5pm; Thu 10am-8pm • **INTERPLAY:** Installation by John Graham and Jude Griebel • Until July 31 • YouthVentures: July 23 (12:30-3:30pm), July 24, 31 (1-4pm) • **MYRIAD:** Profiles Public Art Gallery membership exhibition; Aug. 5-28; opening reception and Art Walk: Thu, Aug. 5 (6-9pm)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open: Mon-Sun 9am-5pm • **BIG THINGS 3:** Large-scale sculptures on the front terrace. Until Apr. 30, 2005 • **A CENTURY PAST: Refined Living in the New Alberta:** Until Sept. 30, 2005 • **GEEE! IN GENOME:** Until Oct. 11 • **WHERE ARE THE CHILDREN? HEALING THE LEGACY OF THE RESIDENTIAL SCHOOLS:** until Aug. 2 • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **Spotlight Gallery: EVERY MOTHER'S FEAR ALBERTA'S POLIO EXPERIENCE:** until Sept. 12 • **The Natural History Gallery:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **TREASURES OF THE EARTH:** Geology collection. Permanent exhibit • **WILD ALBERTA GALLERY:** Permanent exhibit • **Wild Alberta** every weekend. Presentations start at 1 pm and 2 pm • Admission is half price Sat and Sun (9-11am)

RED STRAP ART MARKET 10305-97 St (497-2211) • Various artists artworks, crafts and antiques • **children's workshop:** build your own spaceship; Sat (1-4pm)

REYNOLDS-ALBERTA MUSEUM Wetaskiwin (1-800-661-4726) • **MEET THE SNOWBIRDS:** Meet Canada's famous aerobatic team during the day, flying demonstrations in the evening • Aug. 4

ROWLES AND COMPANY GALLERY 10130-103 St (426-4035) • Open: Weekdays 9am-5pm, Sat 12-5pm • **Glassworks by Mark Gibeau, Jennifer Jacoby, Arte Vargas, Darren Peterson, Metalworks by Rogelio Menz, Lynn Gratz, Ceramics by Dianne Sullivan.** Paintings by Elaine Tweedy, and Audrey Pfannmuller • **Hotel Macdonald:** Acrylics by Steve Mitts • **Westin Hotel** (Pradera Room) • New oils by Audrey Pfannmuller

ST. ALBERT'S ART WALK Pygmalion School of Fine Art, Bookstore on Perron and Gallery Seven; Modern Eyes Gallery; Profiles Gallery; Art Beat Gallery; Gemport • St. Albert • Aug. 5 (6-9pm)

SIMPLY STEEL 10723-124 St (456-0585) • Open: Tue-Fri 10am-5:30pm, Sat 10am-5:00pm • Furniture design and metal artworks by Sam Cupelli • Until Aug. 30

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • **A PRAIRIE RESPONSE:** Printworks by Janet Lowry • **GROUND TRUTH:** Printworks by Rhonda Neufeld • Until Aug. 7

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg

Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq, 100 St, 102 Ave (484-5623) • Mon-Fri 9am-9pm, Sat 9am-6pm, Sun 1-5pm • **OH!!!! CANADA:** Watercolours of Canada's national parks by Father Douglas • Until July 30

STOLLERY GALLERY Nina Haggerty Centre for the Arts, 970-111 Ave (474-7611) • **HUMAN RIGHTS AND CITIZENSHIP: THROUGH THE EYES OF ARTISTS:** Featuring artworks by the artists of the Nina Haggerty Centre for the Arts

STUDIO 321 Rice Howard Way, 10168-100A St (424-6746) • Open: Sat-Sun 1-4pm • **THE FATHER-SON EXHIBIT:** Landscapes, florals, portraits by Marc Munan and sculptures by Louis Munan

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • **THE RHYTHMS OF SOLITUDE:** Artworks by studio artists • Until Aug. 28



free will astrology

BY ROB BREZSNY



Mar 21 - Apr 19

A newlywed couple I know is planning to go to Cuba for their honeymoon. That's pretty risky. The American government has sternly discouraged us citizens from traveling there for years, and President Bush recently laid down even further restrictions. But I admire my friends' desire to combine their romantic getaway with swashbuckling drama. It shows they intend to keep their relationship feisty, free from the ravages of excess comfort and convention. I suggest that you cook up a similar excursion, Aries. Love will thrive on adventure, and vice versa.



Apr 20 - May 20

It's a perfect time to reinvent the past. You'll unearth interesting discoveries if you explore the old days with a critical, objective eye. Look for discrepancies between how you remember things and what really happened. Consider the possibility that some of your memories aren't really your own, but other people's interpretations that you've unconsciously absorbed. By August 15, I hope you'll be ready to correct the story you tell yourself about your history.

EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at listings@vneweekly.com. Deadline is Friday at 3pm.

CLUBS/LECTURES

EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT Evansdale Community Hall, 9111-150 Ave (496-6126) Meeting is to discuss the proposed changes to the Eaux Claires Neighbourhood Structure Plan (NSP), Ward 2 • July 28 (7pm)

KARMA TASHI LINE: TIBETAN BUDDHIST MEDITATION SOCIETY 10762 Whyte Ave (437-3688) • Lojong (Mind Training) Tape series meeting every Wed (7:30pm)

SCRAPBOOK EDMONTON 2004 City Hall, City Room, 1 Sir Winston Churchill Sq • Scrapbooks to be photographed for Edmonton's online gallery • Sun, July 25 (12-4pm)

THE TIBETAN BUDDHIST MEDITATION SOCIETY, GADEN SAMTEN LING 11403-101 St (479-0014) • Learn about Tibetan Buddhism and meditation with Kushok Dhamchoe of Namgyal Monastery in India • Every Tues (7-9pm): beginners • Every Wed (7-9pm) and Sun (11am-1pm): advanced

UPWARD BOUND TOASTMASTERS Baker Centre, 10th Fl, 10025-106 St (477-2613) • Every Wed (7pm): Weekly meeting about public speaking, and how to improve your communication and leadership skills

QUEER LISTINGS

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows Members only

BUDDY'S NITE CLUB 117258 Jasper Ave (488-6636) • Open 9-3 • Dancing, strip contests, go-go boys • Every Mon: Free pool, DJs Arrow Chaser, Jeffy Pop, Code Red • No membership needed

DIGNITY EDMONTON (482-6845) • Support community for lesbigay Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steam bath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends

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CLASSIFIEDS

If you want to place your Classified ad in VUE Weekly please phone Carol at 426-1996. Deadline is noon the Tuesday before publication.

architecture/decor

Antique Oak Drafting Table. Unique artifact designed to fold for railway transport. \$1000.00 455-7816 for details.

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RAMKO ELECTRICAL 30 years exp. comm. & res. 15% senior discount. Call Jeff 7 days/wk 499-9494.

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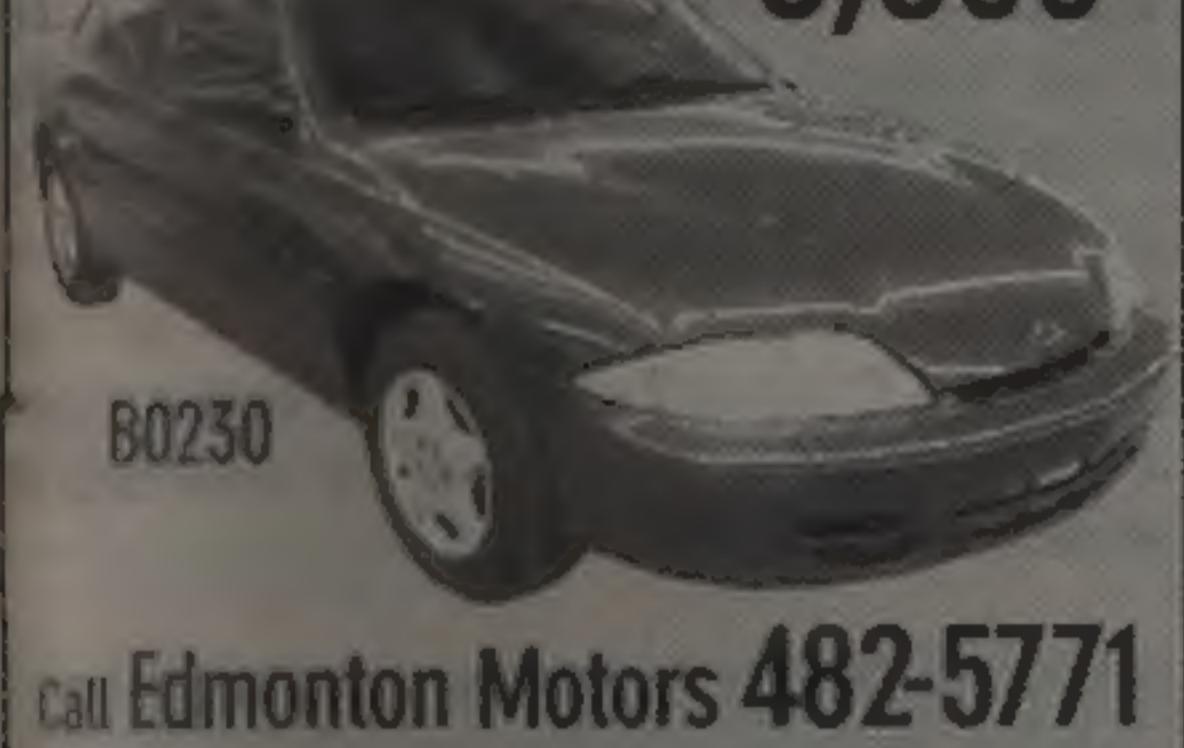
cars for sale

1981 Yamaha XJ550 Runs great, Ride home. \$1000. 477-7127.

1983 Oldsmobile Delta 88 Coupe. Great cond. little rust. Blue. Must see. \$1500 obo 477-7127.

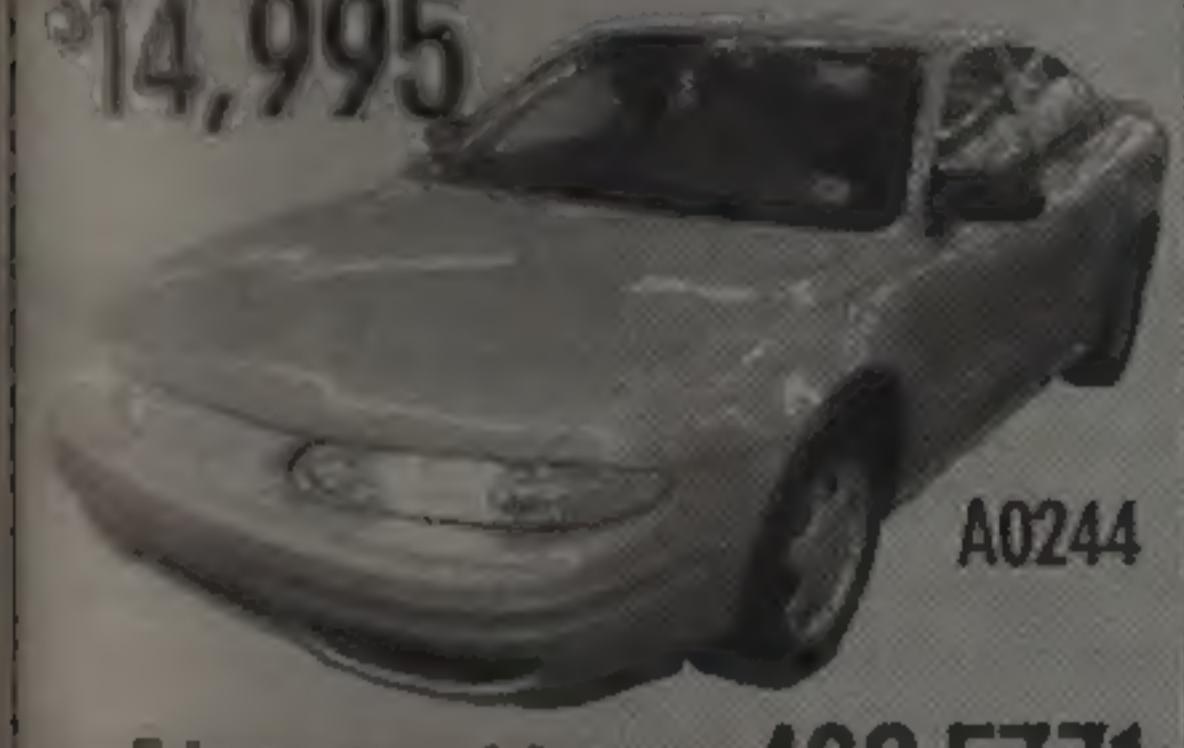
1992 VW Cabriolet Wolfsburg edition, green with tan leather, loaded, 113,000 miles, recently inspected, exc. cond. asking \$8,200 obo. Ph 986-1339.

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education



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Bed, Queen extra thick orthopedic pillowtop boxspring & matt. new cost \$950 sacrifice \$250. Can deliver 453-3077.

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health & wellness

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Custom for your personal needs. Incl. Somatics, Shiatsu, Swedish. Appmts call 965-4278.

help wanted

PAID WEEKLY! Company needs pt/ft help processing unclaimed bank accounts. Call 1-866-883-0780 24 hrs.

Sales Associate needed. We're looking for a hard working employee to fill a permanent F1 position. Starts mid Aug. Apply with resume: the avenue clothing co. 10344-82 Ave

help wanted

Stageworks Academy of the Performing Arts

Seeking individuals to teach for our 2004-2005 season.

We are looking for teachers for drama, musical theatre, hiphop, and tap. We are also looking for directors and musical directors.

If you have your own vehicle and like to work with children in an educational environment please e-mail your resume to stgwrks@telus.net or fax 986-2884 by July 30, 2004.

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Drivers wanted: \$15+/hr., Wed (night) and Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570.

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No matter how long it takes.**

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Winalta Inc. seeking general labourers, plumbers & siders. Please fax resume to 962-0523 or e-mail: hr@winaltainc.com or apply in person to 26302 Twp. Rd 531A Spruce Grove

real estate

FOR SALE BY OWNER, lakeview property at Wizard Lake, 2 bdrm, plus guest house, easy access to lake, fully serviced, \$225,000. 439-4547.



JUST LISTED

Revenue property 7409-1878L Edm. 4-level split, 1800 sq. ft. built 1991, 3 bedrooms & bachelor suite, hot tub, vaulted ceilings, new appliances, ceramic tile, close to park, schools.

Info: 483-1111 or view online at www.comfree.ca CODE 2354

439-2781

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Actress needed for immediate and fall shooting, aged 18-27yrs. Call Mitchel 953-1906 or Jason 906-1854.

Sound & Fury Theatre's Annual General Meeting: July 26, 7pm. 10909 Jasper Ave. All S&F volunteers, artists, attendees from past year welcome.

40,000 sq ft of Red Strap Market! Artists, crafters, collectibles, antiques and more, growing fast. 10305-97 St, 497-2219.

SCREENWRITERS circle. First Tues of ea. Month @ 7:30pm. Call 429-1671 or visit FAVA.ca

Seven Hills Literary Contest: unpublished works; Memoirs—deadline July 31; Short Story—deadline Aug. 31. Info: Tallahassee Writers Association www.twaonline.org

musicians

Wanted: drummer, bass player for orig. band. Christian musicians to network and interact with each other: EdmontonChristianMusicians AlbertaCanada@groups.msn.com

Guitarist looking to start/join project with loud, rude, in-your-face sound. Infl: Motley Crue, Kiss, Guns 'n' Roses. Call Justin 910-1200.

Wanted: Drummer and bass player for orig. band. Ph Robin 406-6633, Shane 452-4101.

Red Cross is looking for musicians and bands to entertain participants at a fundraiser event at Red Cross House Wed, Aug. 25. Ph Suzanne 702-4166.

Musicians wanted for Ben Folds Five tribute band. Nothing serious, just for fun. Cody 975-2719.

Musicians needed for band. Infl: Oasis, Sam Roberts, Weakerthans. Own gear and love for hacky-sack req. Cody 975-2719.

The Beatles, Oasis, Coldplay, U2 infl musicians wanted to form new cover/original band. Bassist, lead guitarist, drummer req to join experienced singer/guitarist. Call 455-4555.

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Singer! Beginner to advanced. Looking for opportunities? We need you! Call 440-9541 or e-mail tellmemore@musicale.ca

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volunteers

Boys and Girls Clubs of Edmonton with Edmonton young Offenders Centre: looking for responsible adult role models/mentors. Must be over 18, have valid drivers license and commit to 1 hr/wk. Ph Siobhain 422-6039 ext. 208 or e-mail: ssupernault@bgce.ca

Volunteers wanted for the Edmonton Klondike Days Association. Ph: Karen, volunteer coordinator 423-2822, ext. 21.

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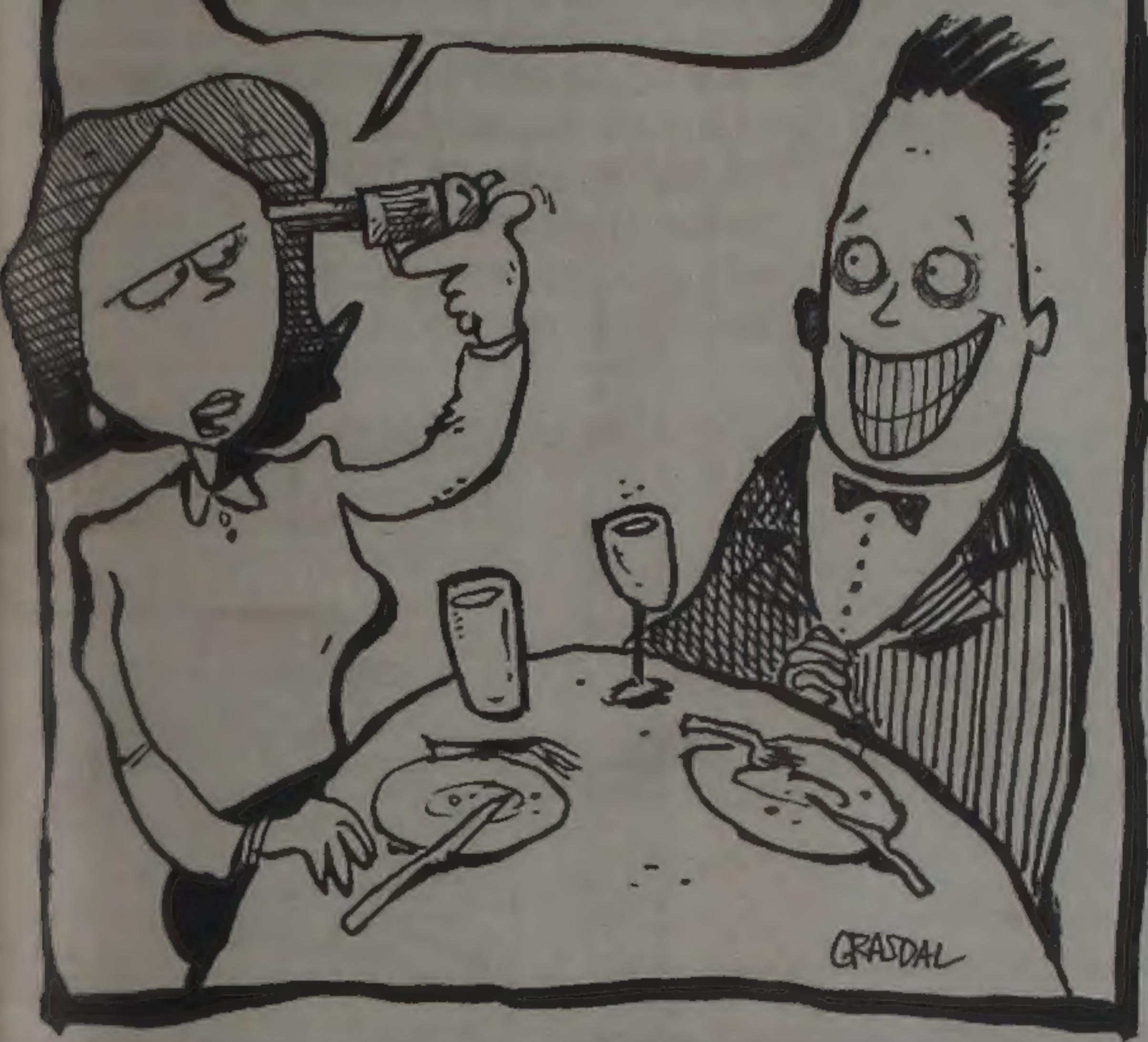
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5243

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I'm 5'10" tall and I have a muscular build with short brown hair, deep blue eyes and I'm of Scottish descent. I'm a fun-loving guy who's straight-forward, down-to-earth and sexy.

6098

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3087

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3939

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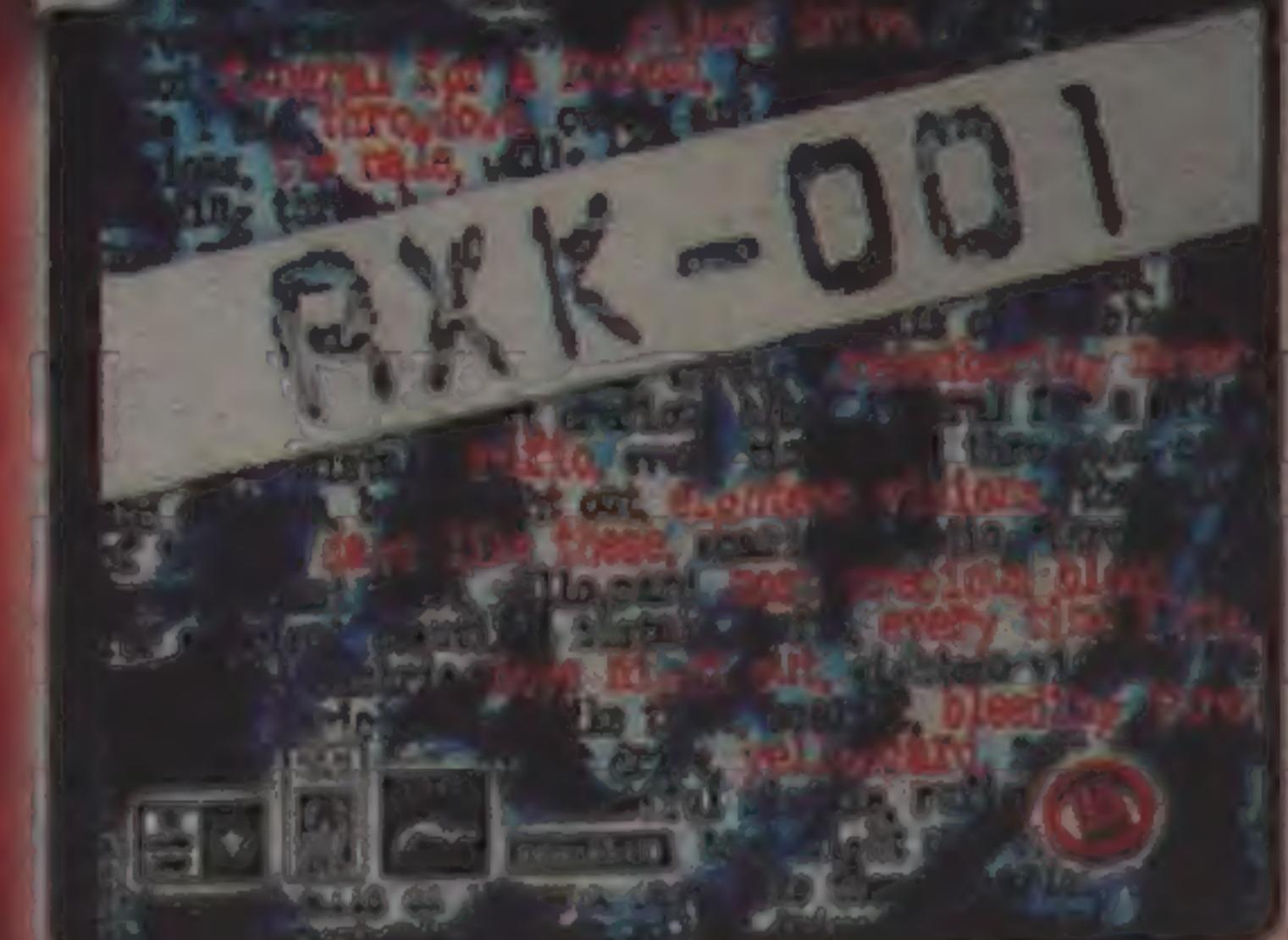
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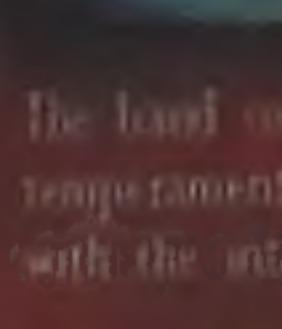
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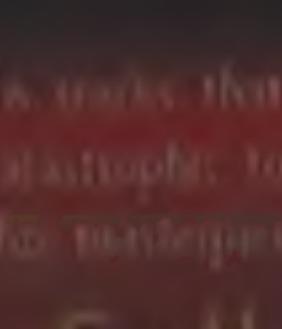
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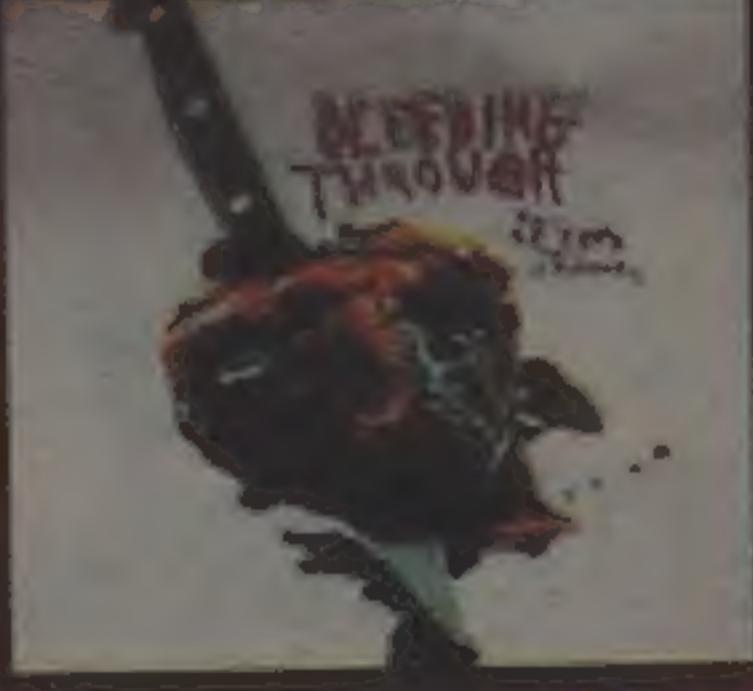
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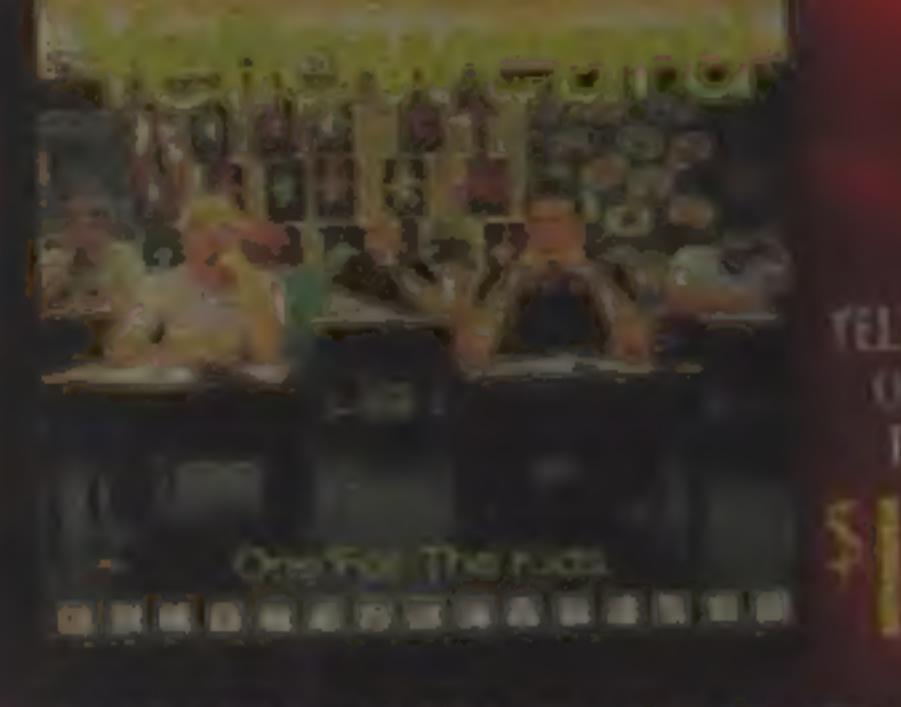
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